



# भारतीय विद्या ग्रन्थावली

— [ ग्रन्थाङ्क ६ ] —

रुद्रदास - विरचितं

## चन्द्र लेखा

नाम सङ्कमम्

तच्च संस्कृतच्छाया - आंग्लप्रस्तावना - पाठान्तरादिभिः सह  
डॉ० आदिनाथ नेमिनाथ उपाध्ये, एम्. ए., डी. लिट्.  
विदुषा संपादितम् ।

मुंबई - स्थित

## भारतीय विद्या भवन

द्वारा प्रकाशितम्

विक्रमाब्द १००१ ]



[ मूल्यं रु० ]

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# RUDRADĀSA'S CANDRALEKHĀ

(A Drama in Prākṛit)

The Prākṛit Text and Sanskrit Chāyā authentically edited with a  
Critical Introduction, Notes, Appendix, Select Glossary, etc.

BY

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(PROFESSOR OF ARDHAMAGADHI, RAJARAM COLLEGE, KOLHAPUR)



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## Preface by the General Editor

EXCEPTING the *Kaipūra-mañjarī* of Rājas'ekhara and the *Rambhā-mañjarī* of Nayacandra, no other plays of the *Sattaka* type were published so far. This edition of *Camdalehā*, which has been brought out, for the first time, with remarkable critical acumen and praiseworthy labours, is a valuable addition to the wealth of our *Rūpaka* literature. So far, very few *Prākṛit* works of non-Jaina authors have seen the light of day: the result has been that most of the scholars are accustomed to look at *Prākṛit* as a sectarian language cultivated only by Jainas and that there is a general neglect of *Prākṛit* studies, as a branch of specialised and higher research, in our University circles. But now from the view-point of the history of linguistic evolution in India, it is abundantly clear that, without critical study of and researches in the *Prākṛit* literature and languages, we cannot get a true picture of our entire medieval Indian culture. There is no doubt that Jaina authors have rendered yeoman service to the cause of *Prākṛit* languages and literature, but now it is becoming more and more clear that others also have tried to contribute their mite in this direction. Through political vicissitudes and foreign attacks, much of the riches of *Prākṛit* literature is lost in course of time. What little from this vast literature has come down to us lies scattered in various old MSS. libraries, and some of the works are almost on the verge of extinction. They could be immortalised by the efforts of learned researchers solely devoted to the cause of *Prākṛits* like Dr. A. N. Upadhye. It is mainly through Dr. Upadhye's efforts and researches that we have become lately acquainted with many *Prākṛit* compositions which were being neglected in the MSS. libraries of the South where Dravidian languages are in vogue, and for this, I offer my sincere congratulations to this dear and modest friend of mine. His Introduction, it will be seen, is a piece of solid research. He has thoroughly reviewed the various problems connected with the *Sattaka* form of drama, and special attention may be drawn to his critical study of some new *Sattakas* discovered by him. He has collected and presented the material with remarkable industry, and his study is characterised by systematic thoroughness and sobriety of judgement. We believe, and we have great hopes that in the near future Dr. Upadhye will give us many valuable *Prākṛit* works with learned Introductions which are usually the results of his extensive study and mature scholarship.

It has been one of the chief aims of the *Bhāratīya Vidyā Bhavana*, Bombay, to bring to light such valuable and important *Prākṛit* works; and we hope, the learned and the wealthy of our nation will extend to us full cooperation in this direction.

*Bharatiya Vidyā Bhavana*  
Bombay: April 1945. }

JINA VIJAYA MUNI

## PREFACE

THE present edition of the Candalehā (Sk Candralekhā) of Rudradāsa (c. 1660) is based on rare mss. from the South, the transcripts of which I could procure with great efforts. Though the material was meagre and unsatisfactory, I have exercised utmost care and scrutiny in presenting the text and Chāyā in an authentic manner. Even as it is, it should be a welcome addition to the published Prākṛit literature, especially when there has been such a deplorable dearth of Prākṛit plays belonging to the Saṭṭaka type which has been all along illustrated only by the Karpūramañjarī.

In the Introduction, after describing the ms. material and stating the procedure of text-constitution, the various aspects of Candralekhā are subjected to a critical scrutiny; and a biographical note on Rudradāsa, the author, is added at the end. The Saṭṭaka, as a type of drama, is elaborately studied in the background of the evolution of Indian drama. Further, I have presented here a detailed study of half a dozen Saṭṭakas most of which were mere names to us so far. The entire art gallery of Saṭṭaka in Indian literature is no more to be appropriated by a solitary play of Rājasēkhara, because now there are half a dozen members to occupy it, and some of them quite worthy. It is by such studies, I hope, the bounds of our knowledge of Prākṛit literature would be widened and its land-marks seen in a clearer perspective.

While working on this text, various scholar-friends helped me with suggestions etc.; and it gives me pleasure to remember them with thanks. Mr. K. J. Dikshit, B. A., B. T., Sangli; Dr. A. M. Ghatage, Kolhapur, Dr. T. G. Mainkar, Sangli; Prof. M. V. Patwardhan, Sangli; and Dr. V. Raghavan, Madras. I am specially grateful to Prof. K. V. Krishna Ayyar, Calicut, for his valuable notes on Zamorins and Rudra.

I record my regards to Professor B. H. Khardekar, Principal, Rajaram College, Kolhapur, whose silent sympathy for academic studies has given me the necessary peace and encouragement in my research pursuits.

I cannot adequately express my sense of obligation to Āchārya Jinavijayaji, Hon. Director, Bhāratīya Vidyā Bhavana, Bombay. He has an inborn zeal for Indian learning, and if the Candralekhā



appears today in a stately form, much of the credit should go to him. His willing co-operation and guidance, his kindly interest in my studies, and, above all, his *akāraṇa-vātsalya* towards me have made even my heavy toils smooth and joyful.

My thanks are due to the Regency Council of the Government of Kolhapur for the kind aid given to me in my work on the Candralekhā. I also acknowledge my indebtedness to the University of Bombay for the grant-in-aid given towards the cost of the publication of this work.

*karmanyevadhikāras te*

Kolhapur. }  
25th March, 1945 }

A. N. UPADHYE

# INTRODUCTION

## 1. CRITICAL APPARATUS

The Prākṛit text and the Sanskrit chāyā of the Candalehā (Sk. Candralekhā), presented in this edition, are based on the material from the following mss

क—This stands for a Devanāgarī transcript of ms. No. 597 of the University mss Library, Trivandrum; and it was so kindly made available to me by Dr. L. A. Ravivarma. I am informed that the ms. is in charge of the Curator's Office, Trivandrum. It is a paper ms written in Devanāgarī characters, measuring 13½ by 8½ inches and having 152 pages with 18 lines on each page. It was prepared some twenty years back. The original source from which it was actually copied cannot be traced now, nor is the age of it recorded. It is, however, surmised that the original source might be out of the three under-mentioned palm-leaf mss: 1) Candralekhā Sattakam, obtained from Govind Pisharody, Kailasapuram, Vaikom, 2) Ibid., obtained from Brahmadattan Namburippad, Kudallur Mana, Nagalasserī, Pittambī, 3) Ibid., obtained from Narayanan Vasudevan Namburippad, Poonnurkottu Mana, Kunuattunad. I understand that all the three sources, and particularly Nos. 2 and 3, are homes of hereditary scholarship; and mss. from them are almost always trustworthy. I have had no direct access either to the Trivandrum ms. or to any of these three palm-leaf mss.; but all my readings are taken from the transcript ka supplied to me. It contains both the Prākṛit text and Sanskrit chāyā, written above and below on a page. There are some minor lacunae in a few places: they are quite negligible, and could be easily filled with the aid of the Sanskrit shade. In some places the text treats a few verses as running prose. It opens thus श्रीः चन्द्रलेखासदृकम् (at the beginning of the Prākṛit text) and ends with ॥ चन्द्रलेखा नामैय कृतिः समाप्ता ॥ (at the close of the chāyā).

ख—At the bottom of the pages of the transcript ka, described above, certain variant readings are noted in red ink and are assigned to kha about which the following information is supplied to me.

It belongs to the Palace Library, Trivandrum, and bears the No. 1497. It is a palm-leaf ms.,  $8\frac{1}{2}$  by 2 inches in size and containing 42 leaves. It is written in Malayālam script with 9 to 11 lines on a page. Nothing could be ascertained about the age of this ms. which is noticed as No. 3207, D.C.S.M., Vol. 4, Part I A. I have neither used the palm-leaf ms *lha*, nor have I got a complete transcript of it, all my readings of *lha* stand for the ontries (at the bottom of the pages of *ka*) which are about 135 in number and record variants of different length. They are usually connected with the Prākṛit text and rarely with the chāyā.

¶—This is a transcript of a ms., No. R. 3207 (a), belonging to the Govt Oriental mss. Library, Madras (war-time camp, Tirupati), and I got it through the kind offices of the Curator, Dr. A. Shankaran. This Madras ms. called Candralekhā, I am informed, is in Grantha characters, on paper and in good condition. The size is  $10\frac{5}{8}$  by  $9\frac{1}{2}$  inches, and the work covers 43 pages. The actual title of the ms. is 'Mānaveda-caritam'. It was copied in 1920-21 from a ms. of M. R. Ry. A. Karunakar Monou Avl., B. A., B. L., High Court Vakil, Chalapuram, Calcutt, Malabar Dt. Following the Madras ms., the transcript supplied to me contains only the Sanskrit chāyā and no Prākṛit text at all. It gives the Sanskrit rendering of the Prākṛit speeches assigning them to different characters but omits the stage-directions obviously because they are in Sanskrit. The prose and verses are not in any way distinguishable. It is full of lacunae, small and big; some passages at the beginning are misplaced, the contents are not well preserved; by itself it is not of much value, but when read with *ka* it gives help in many places. It is full of scribal errors. It uses *l* for *l* here and there. The transcript opens with the title: मानवेदचरितम्, and ends thus इति चतुर्थे अवतिकांतरम् । समाप्तोऽयं ग्रन्थः ॥

¶—My friend Dr. V. Raghavan, Madras, drew my attention to the fact that the text and chāyā of Candralekhā was being published in the Samskrta-sāhitya-pariṣat-patram, Calcutta, for 1932. I procured the numbers (Vol. XIV, Nos. 10 and 11, February and March 1932) and found that the text and chāyā of the first Yavanikāntara and a few lines of those of the second one (ending with *pekkhadu dāva mahārāo* at II. 15) are printed so far. Still it remains incomplete. These numbers reached my hands after the first forme of the text and chāyā was struck. I learn from Dr. S. K. Chatterji that it was being edited by the then Editor, Prof. Kshitis

Chandra Chatterji himself, and that he gave it up as the ms. material he had in hand was very bad. The description of the mss. used by him is not given. But after comparing the actual corrupt readings, some of which are noted by him also, I find that his text appears to be based on a copy of the ms. *ka* described above. He also records a few readings of *lha*. As our sources are nearly identical, I have not noted down the readings of this printed text, called *c* here, but some of them I have discussed in the Notes. With the help of *c* I could check some uncertain readings in the 2nd and 3rd formes.

This is all the material that was accessible to me after good many efforts. For editing the Prākṛit text, *ka* is the only ms. available with a few readings of *kha*. The Curator's Office does not suggest any immediate relation between *ka* and *kha*, though they belong to one and the same locality. The ms. *kha* does show independent readings; it contains some passages not found in *ka*; and here and there it shows different arrangement of speeches and stage-directions. They show some mutual independence one is not the direct copy of the other. The full copy of *kha* is not before me, so the siglum *kha* just stands for 135 entries of various readings. The editor, therefore, had to constitute the Prākṛit text mainly on the basis of *ka*. The readings supplied by *kha* are sensible and at times superior to those of *ka*, but, as their number was limited, their advantage could be taken only in a few places. In all the cases where the readings from both are available, they are clearly indicated in the foot-notes. Whenever a reading of *ka* is noted, it does not mean, unless specifically mentioned, that the text presented in the body agrees with that of *kha*. It only means that the editor, for reasons elaborated below, had to improve upon the actual readings of *ka* which, in important cases, are recorded in the foot-notes with all care and fidelity. If the reading of *kha* has been accepted in preference to that of *ka*, it is made quite explicit by giving the readings of both in those places.

As the Prākṛit text is primarily based on the ms. *ka*, we have to scrutinize its nature more carefully and note some of its important traits. First, it contains many evident blunders which can be unquestionably attributed to indifferent copying, some of them could not be called genuine readings. Secondly, the ms. exhibits consistently certain peculiarities which deserve to be explained before they are correctly emended, without noting the variants: at times short

and long vowels are not rightly distinguished, for instance, *nīara* for *nāra*, *pāara* for *pāāra*, *turiam* for *turīam*, a short vowel with *anusvāra* and a long vowel are often mutually confused, for instance, *dāni* for *dānim*, *hi* for *hi*, a duplicate consonant is not properly distinguished from a consonant preceded by an *anusvāra*, as in, *sammdha* for *samaddha*, *tassa* for *tamsa*, *vmkhambha* for *vikkhambha*; conjunct groups are written, almost regularly, as *kkkk*, *thth*, *dhdh*; very often aspirated and unaspirated consonants serve each other's purpose, more than once *t* and *th* stand for *d* and *dh*, *l* for *r*, *ph* for *bh*, *h* for *t*, *d* for *dh*, *nn* for *nh*, *mm* for *mh*, sometimes *l* is used for *l* (also in the *chāyā*, though rarely), some consonants are indiscriminately written, one for the other, *p* & *v*, *b* & *v*, and *l* & *n*. Such lapses are found scattered all over the Prākṛit text in a bewildering quantity. Some of these, no doubt, have arisen out of the peculiarities of the Malayālam and Grantha characters and the mode of writing Prākṛits adopted therein. Copyists, who were not quite well-versed with Prākṛit phonology, have not been able to read correctly the *ādarśa* from which they prepared the copies. Lastly, we have another set of scribal lapses in this text as written in our mss. what looks like *ya-sruti* is seen in words like *sayala*, *loya*, *samaya* etc. this may be partly due to the influence of Trivikrama's Prākṛit grammar which has been quite popular in the South and partly to the preservation of Sanskrit medial *y*, more than once *m* is retained at the end of a metrical foot, nasal conjunct groups are often written as in *bhngi*, *bhaṅgiā* rather than as in *bhīngi*, *bhamgiā*; usually conjuncts are written like *hm* and *hn*, and not *mh* and *nh*; *och* rather than *ch* is written at the initial of a word; in some words, here and there, we find *ar*, *au*, *s*, *pr* and a *visarga* retained as in their Sanskrit counterparts, and we get declensional forms like *memm*, *lilām* etc. It is true that in many respects the dramatic Prākṛits, as contrasted with Ardhamāgadhī and even Jaina Māhārāṣṭrī, are moulded after the model of classical Sanskrit from which later on even ready-made forms were subjected to phonetic corruption and imported into Prākṛit. The above lapses are definitely due to Sanskrit influence which was working on our text too, for obvious reasons: the contiguous presence of the Sanskrit *chāyā* with the Prākṛit text, the neglect of Prākṛit passages in preference to the *chāyā* in studying the drama, constant checking and correcting of the Prākṛit text with the aid of the *chāyā*, and lastly, the confirmed habit of copyists to write Sanskrit works usually and Prākṛit works rarely. We come across these lapses in a greater abundance especially in those texts

which are preserved in the South or in southern scripts. The readings, noted in the foot notes, are sufficiently exhaustive. Apparent scribal blunders are ignored, but the two other categories of misreadings are sufficiently illustrated. If it is felt that some of them do not deserve to be noted, I can only add that I have erred on the safer side.

## CONSTITUTION AND PRESENTATION OF THE TEXT AND CHĀYĀ

Though classified here according to a slightly different plan, similar scribal errors were found in the mss. of Kamsavaho and Usāpiruddham<sup>1</sup> which have been already edited by me. As in them, the Prākṛit text has been presented here in a standardised form with regard to orthography and other external details, and the method of text-constitution is nearly the same. The Caṁdalehā is a late work, to be assigned to the closing period of Prākṛit literature; so the grammatical standards, elaborated in earlier Prākṛit grammars, cannot be altogether ignored. On the whole, when correcting the threefold scribal lapses, it is expected that the language of the text should conform to the recognised linguistic tendencies of Prākṛits and to the rules laid down by Prākṛit grammarians. This is a broad principle, though every detail has to be scrutinised on its own merits, at least in some cases. The tendencies of scribal errors being once detected, minor corrections could be made with the help of the chāyā, in view of the metrical needs in verses, in the light of illustrations noted by Pischel<sup>2</sup>, and after comparing the forms with those in the text and variants presented by Konow in his edition of the Kappūramamḥarī<sup>3</sup> which has served as a model for the Caṁdalehā. Utmost fidelity to the ms is my guiding principle,

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- 1 Kamsavaho, Hindī Grantha Ratnākara Kāryālaya, Bombay 1940, Usāpiruddham: A Prākṛit Kāvya, Journal of the University of Bombay, X, 2, Bombay 1941. The latter is also edited by Sastri and Raja, Adyar Library, Madras 1943.
  - 2 All the references to Pischel, unless otherwise stated, have in view his Grammatik der Prākṛit-Sprachen, Strassburg 1900; a complete Index of the Prākṛit words in it is prepared by Wickremasinghe and published in the Indian Antiquary.
  - 3 Harvard Oriental Series, IV, Cambridge, Mass. 1901. The Prākṛit text is edited by Konow and an English translation is added by Lanman.

and my corrections do not go beyond the threefold lapses which are sufficiently evident even from the select readings. No genuine reading is consciously sacrificed in the interest of some editorial discipline, a stray rule of grammar, a certain dialectal theory, or some linguistic expectation. Whenever I entertained even a slight suspicion that it is not unlikely that others might have some other alternative correction to suggest, I have carefully noted the actual readings, exactly as they are in my transcript, in the foot-notes

Both Kappūramamjarī and Camdalehā are Sattakas. The former is edited in a superb style by Sten Konow; and it is quite natural that these two plays should be compared with regard to their Prākṛit dialects. It is necessary to note Konow's method of text constitution and also to indicate how I have proceeded. Pischel points out (§ 12) that Māhārāstrī, the phonetic structure of which was largely determined by the fact that it was above all used in musical stanzas, has been employed in the Gāthās and allied songs which lie scattered in the writings of authors on rhetorics and are grafted also in the dramas. According to Viśvanūtha (14th century A. D.), women not of lowly origin should speak Śaurasenī in drama, but in their songs (*āsām eva tu gāthāsu*) they should use Māhārāstrī (Sāhityadarpana VI. 159). 'This application of Māhārāstrī', Pischel concludes, 'in lyrical poems destined for musical purposes is doubtless the oldest, and the dropping of consonants in such large proportions is primarily to be attributed to this cause.' In another context he remarks (§ 22) 'The Śaurasenī occupies the first place among the Prākṛit dialects which are used in the prose of the dramas.' Pischel and Konow were almost simultaneously working on the Grammatik and Karpūramamjarī, Pischel introduced a genuine order in the study of Prākṛits by his monumental grammar, and, taking their mutual relation into consideration, it is no wonder that Konow wanted to carry with zeal the theory laid down by Pischel into practice. Konow distinguished the dialect of the prose from that of the verses in the Karpūramamjarī (p. 202). This is put by Lanman in plain terms. 'The Śaurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāstrī is regularly used in the stanzas' (p. 200). Acceptance of this rule with universal and retrospective applicability has led Konow beyond the limits of readings supplied to him by nearly a dozen mss., and here is his frank confession. 'The chief aim of this edition then is a linguistic one. But besides, I have also

been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consideration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all MSS' (pp. XXI-XXII, Italics mine) Some of the subsequent editors of dramas have not been able to agree with Konow's practice. Hillebrandt remarks thus in his Preface (p. iii) to Mudiārāksasam (Breslau 1912) 'In plays Māhārāṣṭrī is restricted to songs this in an old rule the correction of which I see no reason of doubting; but the restriction of Śaurasenī to the prose passages of dramatic works is an assumption to which I cannot accede' He further points out how the best mss. admit Śaurasenī verses The greatest reaction against Konow's procedure comes from Dr. M. Ghosh who has re-edited the Karpūramañjarī.<sup>1</sup>

A text-critic is not open to adverse criticism, if his grammatical standards are upheld by the readings of his genuine mss. systematically collated by him; but when, in spite of a large number of mss., he has to emend his text against the best readings, simply because he has set before himself certain dialectal standards, one begins to suspect the universality of the standards and the soundness of his procedure. The zeal for scientific thoroughness, textual uniformity and strict editorial discipline is allright, but when it is satisfied at the cost of genuine readings, without a word of apologetic explanation, the text critic is cutting the very sand under his feet.

In editing the text of Camdalehā, the threefold scribal lapses only are corrected, and no genuine reading is silently tampered with to fulfil any dialectal convention. It is a modest and conscientious effort to record faithfully the text of Camdalehā available to the editor from a *single* ms. after judiciously eschewing the scribal lapses. In discarding, discriminating and determining the readings I have tried to be as careful and cautious as possible. It is quite likely that critical judgment may vary on minor details I have, however, given the actual readings in all crucial cases, so that others may be able to correct my errors and build a better text when some more mss. are available.

In presenting the Prākṛit text I have followed nearly the same principles adopted in the Kāmsavaho and Usāpiruddham.

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1 Published by the University of Calcutta, Calcutta 1939.



One point, however, I may touch upon here. This text uniformly reads *kīm vi*, some variant readings are *kī vi*; and as far as I remember, only once the reading is *kīm pi*. *kī* for *kīm* is only a misreading belonging to the category that a long vowel often compensates a short vowel with a *anusvāra* in this ms. It is true that the ms. confuses *p* and *v*, but on the basis of this general tendency I have not corrected *kīm vi* into *kīm pi*, because the ms. uniformly, with one stray exception, writes *kīm vi*. According to Hemacandra's grammar (VIII. ii, 218) the Sanskrit particle *api* is to be replaced by *pi* and *vi*. Pischel (§§ 143, 171, 180) looks upon *vi* after an *anusvāra* as a mistake, and his view is backed by the authority of Mārkaṇḍeya (Prākṛta-sarvasva, VIII. 17). I do appreciate, in this context, the grammatical authority, linguistic justification and the general practice of earlier texts on which his view is founded. But all this is not enough to emend the uniform reading of a ms in view of another consideration. The Camdalohā is a late work in which the author used the Prākṛit dialect in a mechanical manner; and once *vi* got equated with the particle *api*, it would be used mechanically wherever *api* was to be put. This practice has been in vogue from a pretty long time. Some of the mss. of Mudrārākṣasam, both from the South and North, collated by Hillebrandt do show *vi* after an *anusvāra* (see the readings on pp. 12, 17, 38, 66, 109, 132 etc.). In the mss. of the Mahāvīra-caritam (London 1928), as observed by Todar Mall (Intro., p. XXXIX), the word *api* always appears as *vi*, even after an *anusvāra*. He thought, following Pischel, that the correct form should be *pi* and emended accordingly. All this means that *vi* was, for our author, just a substitute for *api* without any reservations, and not behaving differently (i. e., becoming *pi*) after an *anusvāra* because of its enclitic nature. So I have retained the substitutes of *api* as they are given in the ms.

I have retained the Daṇḍas almost as they are found in the Prākṛit text, at times checking them with the help of the *chāyā*. For facility of reading and understanding I have added a comma in some places, after the vocatives (after the last, if there are many) and interjections and in separating small sentences that follow in quick succession. Minor lacunae of a syllable or two are silently supplied, but if the reading is not definite or the passage is long, then it is put in square brackets. The corresponding *chāyā* is shown by the referential Roman figures I, II etc. The prose lines of the Prākṛit text between two verses (which are separately numbered in each Yavanikāntara) are numbered by threes. The letters *a*, *b*, *c* and *d* stand for the *pādas* of a verse. Thus I. 17. 22 means First Yavanikā-

ntara, prose line 22 after the verse No 17, and I. 20b means the second pāda of verse No 20 of the First Yavanikāntara. This would help the reader to refer to any Prākṛit portion conveniently. The actual variant readings of the Prākṛit text are noted immediately below the same.

The chāyā is based on two mss *la* and *ma*, and only genuine and significant variants are noted just below it. If the chāyā agrees in both, but disagrees with the Prākṛit text in any place, it is marked with an asterisk to indicate that it is not sanctioned by our text. Often the asterisk implies that the chāyā possibly presupposes a different reading in the Prākṛit text. Good many lacunae are found in *ma*; the longer and the smaller but significant ones are duly noted in the variants. For the benefit of readers that they might easily equate Prākṛit and Sanskrit words, the rules of Samdhi or phonetic combination are not strictly enforced on the readings, which are allowed to remain as they are in the mss. If the two mss. disagree, the reading that is looser in Samdhi is accepted without noting the other reading. The chāyā does not repeat the names of characters and stage-directions, the omission of the latter, when they come in the middle of a line, being indicated by three dots within brackets. It is presented in a running form with Roman serial numbers (corresponding to those put in the Prākṛit text) put for successive speeches on a page. Though verse Nos. are given, the lines are continuously printed, because they are no more metrical in the chāyā. Commas are added corresponding to those in the Prākṛit text, they also separate some of the lines of a verse. In some cases, for instance *kasmīn* for *kahmīn* when *kuṭra* would be better, one is tempted to correct the chāyā, but I have not done so. Some such suggestions are made in the Notes. The readings of the chāyā, whether they are phonetic equivalents or sense equivalents, are allowed to remain as they are in the mss.

### 3. CANDRALEKHĀ. A CRITICAL STUDY

#### i) DRAMATIS PERSONAE

Cakoraka, see Vidūṣaka.

Cāmara-grāhīnī, a female Door-keeper who carries a chowrie in her hand.

Candanikā, a maid-servant.

Candralekhā, see Nāyikā

Candrikā, a maid-servant, attending on Candialekha.

Cetī, a maid-servant, Candanikā by name

Cintāmaṇi-devatā, the Deity presiding over the jewel Cintāmaṇi which was presented to Mānaveda by Sindhunātha through his minister Suśruta

Devī, the Queen, the first wife of the King, Mānaveda.

Gosamjña, see Vidūsaka

Kalabhāsini, a female Door-keeper.

Mānaveda, see Rājan

Mañjubhāsini, a female Door-keeper.

Naktamālikā, a maid-servant

Nāyikā, Candralekhā, the Heroine. She is introduced on the stage first as Adbhuta-kanyakā, Cintāmaṇi- or Ratna-sambhavā, because she was brought forth miraculously by the jewel Cintāmaṇi. She is the daughter of Candravarman, the king of Angas. Her mother and the mother of the Queen are sisters, so she is a sister to the Queen. She has a brother Candraketu by name. It was prophesied that she would be the wife of a universal monarch. Cintāmaṇi-devatā brought her to the palace of king Mānaveda to whom she was married at last with Queen's consent

Pāripārśvaka, the Assistant of the Director (*sūtradhāra*).

Pratihāri, a female Door-keeper, Mañjubhāsini.

Rājan, the King, Mānaveda, the Hero, who marries Candralekhā and acquires universal sovereignty.

Sumati, a Minister of king Mānaveda

Suśruta, the Minister of Sindhunātha. He brings the jewel Cintāmaṇi as a present from his master to king Mānaveda.

Sūtradhāra, the Director of the play.

Tamālikā, a maid-servant, attending the Queen.

Vaitālika (I and II), Bards, Mañjukaṇṭha and Madhurakaṇṭha by name.

Vidūsaka, the Jester, a Companion of the King, also called Cakoraka, Gosamjña.

## ii) STORY OF THE PLAY

The Queen of Mānaveda had her aunt married to Candravarman, the king of Angas. Candravarman has a lovely daughter, Candralekhā by name. She had auspicious marks on her body; and it was prophesied that she would make her husband a universal monarch. Naturally she was an object of attraction for various kings.

During spring, one day, the king Sindhunātha sent to Mānaveda a pleasure gift of the jewel Cintāmani, well-known for its miraculous potency to fulfil any desire. Mānaveda accepted the gift. It was one of his ambitions that he should become the monarch of the earth surrounded by seven seas. Knowing from the King that the jewel is presided over by a Deity, namely, Cintāmanidevatā, who grants any object of desire, Vīdūṣaka entreated the jewel Cintāmani to bring before them the most lovely girl on the earth.

That day Candralekhā was sporting in the park at Campā. She was, through the power of that jewel, straight-way brought to the palace of Mānaveda. Her identity, however, was not known to any one excepting the Deity. She was so beautiful that her presence was a matter of surprise to all. The Queen welcomed her as a noble-born girl. From the moment the King saw her, he fell in love with her. Candralekhā also felt attachment for him. Once he attended her singing entertainment, and a second time he met her in the Plantain Arbour. Their passion for each other reached almost a fatal point. The Queen suspected and came to know about their love; and hearing about their secret meeting, she kept that poor girl under guard. She was not aware of her personal relation with her.

The sudden disappearance of Candralekhā from Campā was a matter of great concern to the family. Her brother Candraketu came to the court of Mānaveda for Viṣuvotsava. He gave out the distressing news to the Queen (of Mānaveda) how her cousin sister Candralekhā, who was destined to be the wife of a Cakravartin and who was betrothed to king Mānaveda, had disappeared to their great sorrow. The Queen immediately appealed to Mānaveda to inquire from the kings gathered there as to who had kidnapped princess Candralekhā. They all solemnly pleaded innocence in the matter.

King Mānaveda, seeing no other way out, prayed to that Cintāmanidevatā who consequently brought forth the same lovely

girl as Candralekhā It was a surprise and joy for all. The goddess told the Queen that Candialekhā was destined to be the wife of a Cakravartin and that, therefore, she should consent to her being married to Mānaveda. She assented to it. Mānaveda and Candralekhā were duly wedded; and thus all the ambitions of the king are fulfilled.

### iii) SYNOPTIC ANALYSIS OF THE PLAY

The scenic division, which has no special reference to the canons of Indian Dramaturgy, is primarily meant for the convenience of following the events of the play. The entrances and exits, the place of action and independent episodes, narrated or acted, have served as the guiding principle.

The play is enacted possibly in the Nāṭyaśālā attached to the palace of king Mānaveda, the audience consisting of the learned people in the royal court at whose instance it was being performed.

#### Manager's Prelude (*sthāpanā*)

Scene 1 (I 1). Recitation of the benediction (*nāṇḍī*).

Scene 2 (I 1. 1-). Enters the Director (*sūtradhāra*), salutes Pārvatī and Śiva, and hears the commencement of the play.

Scene 3 (I. 4 7-). Enters the Assistant (*pāripārsvaka*); both of them discuss the nature of Sattaka, its author Rudradāsa of the Pāraśava family (described), his teachers Rudra and Śrikantha (described), the flavour of Prākṛit, enactment of the Sattaka at the instance of the learned assembly of king Mānaveda (described elaborately) and the gist of the plot that in this play Mānaveda marries Candralekhā, the daughter of the king of Angas, who brings to him universal monarchy. Entrance of King and Queen announced. Exeunt.

[The seasonal back-ground of the play is Vasanta or Spring, i. e., the two months, Caitra and Vaiśākha. There is a reference to breezes of Caitra at I. 24, and Viṣuvotsava, at the beginning of the year, is being celebrated (IV. 1 1 etc.).]

#### Yavanikāntara I

[The action in this Yava begins possibly late in the afternoon. The bard announces evening at I 37 9, and the King also refers to it, I. 40-41.]

Scene 1 (I 13 5-) Metropolis, possibly a hall in the palace. Enter King and Queen with retinue. The King broods

over his ambition to become the lord of the earth bounded by seven seas, and requests the Queen to enjoy the beauty of the town at the advent of spring. Both of them describe it. Vidūṣaka also joins them with his florid description. Candanikā draws their attention to the hospitable invitation of Emerald Park (*marakatārāma*); she almost competes with Vidūṣaka in offering a beautiful description, and both want to win royal approbation. Vidūṣaka proposes a visit to the Emerald Park. King's right eye is throbbing, and Vidūṣaka prophesies that the King would win the earth sealed with seven seas. The Queen amens it.

Scene 2 (I 18 8-) Emerald Park All enter it—Behind the stage, two bards, Mañjukantha and Madhurakantha, glorify and greet the King drawing his attention to the charms of the Park—At Vidūṣaka's request to enjoy the wealth of its beauty, the King describes the Park. They all sit to enjoy its charms. The King and Queen congratulate each other on the beauty of the season with its refreshing breezes.—Vidūṣaka says that he forgot his learning at home, and when he demands something on loan, Candanikā is ready to give it. He feels offended. She sings a fine verse fulfilling his conditions and to the approval of the King. Vidūṣaka quietly transfers his own defeat to the King, and announces the arrival of minister Sumati.

Scene 3 (I. 27 5-) Enters Sumati with Suśruta, the minister of Sindhunātha. After mutual welfare-inquiry, Suśruta requests the King to accept Sindhunātha's pleasure-gift, namely, the jewel Cintāmaṇi, which was acquired by his master from the Ocean and which would fulfil all the desires. It was put in a gold tray under silk cover. Sumati is asked to look duly after Suśruta. Exeunt.

Scene 4 (I. 27 27-) Vidūṣaka removes the silk cover, and the King praises the lustre and power of that Cintāmaṇi. Finding Vidūṣaka cold about its potency, the King tells him that such jewels are presided over by invisible Deities who can bestow any gift. Thereupon, with King's consent, he entreats, with his eyes closed, the Jewel to bring on the stage the most lovely girl.

Scene 5 (I. 29 16-) Enters the Heroine (mentioned as Adbhuta-kanyakā, Cintāmaṇi-, or Ratna-sambhavā, later on as

Cāndralekhā) The King admires her beauty in rapturous stanzas. She also feels regard for him. The Queen recognises her as noble-born. Vidūṣaka hints that she would be the queen of a Cakravartin. The King expresses his deep passion for her. The Heroine also is afflicted with love, and finds the situation unbearable. The Queen, noting that she was new to the place, offers her a seat. The Heroine appreciates her as a matching Queen for the King—Behind the stage, the Bard glorifies Mānaveda, and announces the evening in a couple of descriptive stanzas.—The Heroine recognises the King about whom she had heard from her father. The Queen loves her like a sister, and with King's ready consent, she conducts her to the harem while she (i. e., the Heroine) looks at the King affectionately.—The King welcomes evening with slight dejection. He insists on the Jewel being respectfully preserved, when Vidūṣaka tells him that it may be thrown away now because it has already served its purpose. Exeunt All.

#### Yavanikāntara II

[Some days appear to have elapsed after the King saw the Heroine (II. 15. 3). The action here begins in the morning, after the King has come to the hall of audience. At the end there is a reference to *snāna-velā*, and midday is announced by the bard.]

Scene 1 (II. 0. 1-) Āsthāna-mandapa or the hall of audience: Enter the King and the female Chowrie-bearer. He remembers the Heroine, her charming limbs, the cupid and his armoury etc., and sings enamoured stanzas. The Chowrie-bearer, however, is trying to divert his attention by describing the spring.

Scene 2 (II. 8. 2-) Enters Vidūṣaka to find the King pining with passion for the Heroine. The King assures him that his partiality for the Queen continues. Vidūṣaka narrates to him his mission thus: "Being appointed by you to get some news from the harem, I went thither early morning. On my way I met Tamālikā, with a statue in her hand, who avoided me. I too proceeded indifferently. The maid-servants (described) asked me severally about the episode of the Emerald Park. Somehow I managed to escape them and entered the harem where the Queen received me

with utmost hospitality. I was seen by the Heroine (the King passionately broods on her). After spending some time happily, I took leave of the Queen. On my way back I met Candanikā who made a truce with me and gave me this letter in Heroine's hand-writing "Here it is." With thrill the King reads the love letter as well as the stanzas from Candanikā and Candrikā. Further Vidūsaka conveys to the King that Candankā told him how the Queen has come to know Heroine's skill in singing, how she has fixed her musical entertainment in the Ruby Park (*padmarāgārāma*) nearby so that the King might not know it, and how the King (and Vidūsaka, of course at Candanikā's request) might witness the same secretly from a secluded spot. As they found the Queen and Heroine going to the Ruby Park, they also proceeded to the Park and took their seat on a sapphire slab under the Tamāla, not being visible to others.

Scene 3 (II. 16. 7-). Ruby Park. Enter the Queen and (love-stricken) Heroine with retinue. The King feels happy to have a glimpse of Heroine's beautiful face; while she, reminded of the Emerald Park, is feeling love-sick.—The Queen, Heroine etc. take their seat on a dias of lapis lazuli. The Heroine begins to play on the lute and sing. Vidūṣaka appreciates her specialised skill, and the King is simply amazed at it. Vidūṣaka describes her various limbs etc. in one line, and the King adds the other line of the stanza interpreting the description with some fanciful imagery. The musical entertainment is over, and the King feels sorry. Exeunt Queen, Heroine and retinue.

Scene 4 (II. 33. 1-). On way back from the Ruby Park. The King and Vidūṣaka stop for a while to hear what Naktamālikā and Tamālikā, the latter with a statue (*sālabhaṅṅkā*) in hand, are talking as they are going towards them. It is evident from their conversation that the Queen has suspected King's affection for the Heroine. She had received, as a present, a Śārikā bird, Bandhumatī by name, of retentive memory from queen Śāradā of Kāśmīra. She placed the bird within the throat of a statue which was trickily put in the assembly hall where the King and Vidūṣaka conversed. The bird has heard all that the King



spoke, and now Tamālikā is carrying back the statue finding the King absent from the hall. The maid-servants go, as it is the time for Queen's bath—Behind the curtain, a bard announces midday and greets the King. The king feels anxious about the Śārikā episode which might enrage the Queen, but Vidūṣaka assures him that his (i. e., King's) generosity would soon bring her round. Both go to the harem. Exeunt All.

### Yavamkāntaia III

[Some days (III 4. 19) have elapsed between the II and III Yava. The action here begins early in the evening (*pradoṣa*). There are clear references to the passing of evening (III. 5. 3), the spread of darkness (III. 9) and the rise of moon which is elaborately described in different stanzas.]

Scene 1 (III 0. 1-) Enter the King and Vidūṣaka. The King feels dejected because the fate is not favourable. Vidūṣaka tries to divert his attention, but the King feels quite helpless. Vidūṣaka holds some hope for him, because he learnt from Candanikā the following details. The Heroine is suffering from acute pains of passion; she is physically weak, and for a change she has been taken to the Plantain Arbour near the lake. The various cooling remedies have no effect on her, she is almost nearing the end of her life; anyhow the day has passed, and somehow that orphan girl must be saved from death. This report moves the King; and as suggested by Vidūṣaka, both of them start towards the Plantain Arbour. It is late in the evening and the Queen is away to salute Sthalīśvara. It is announced from behind the curtain, as the moon is rising, that the cooling measures are of no avail for the Heroine against the burning sensation of body, and no one knows who would save her.

Scene 2 (III. 12 1-). In order to save her, the King (with Vidūṣaka) approaches the Heroine, lying on bed of leaves and attended by Candanikā and Candrikā who are using refrigerants. The Heroine tries to get up to welcome the King, but he sits with her holding her hand: at his touch she feels a sudden change, from conflagration to nectar-ocean. Both of them feel quite happy. The King

welcomes the rising moon.—Behind the stage, the two Bards, Mañjukantha and Madhurakantha, greet the King with elaborate description of moonlight. All of them vie with each other in giving poetic descriptions of the rising moon.—As the Queen is returning to the Plantain Arbour after saluting Sthalisvara, the noise of the retinue was heard, Candanikā requests the King to see that this meeting is not disclosed to the Queen, he consents. Exeunt All.

#### Yavanikāntara IV

[The action here begins in the morning, and we have clear references to *prabhāta* or *prabhāta-velā*, IV. 1 3, IV. 2. 1, IV. 5. 3.]

Scene 1 (IV. 0. 1-). The hall of audience (*āsthāna-maṇḍapa*). Enter the King (dressed for the occasion), retinue and two female Door-keepers, Mañjubhāsinī and Kalabhāsinī. The King is feeling sorry that his contact with the Heroine was shortlived and unfruitful. The Pratihārīs congratulate him on the occasion of the Visuvotsava.—Behind the stage, the Bard wishes that morning might bring welfare to the King.

Scene 2 (IV. 6. 1-). The King gives audience to various feudatories who have come to pay respects to him. With suitable descriptions Kalabhāsinī and Mañjubhāsinī alternatively announce the kings of Vīdarbha, Ujjayanī, Manalūra, Cola, Aṅga, Magadha and Karnāta, and the rulers of Nepāla, Kāmboja, Pāñcala, Tuṅska, Cedi, Nisadha, Vārāṇasī, Pārasika, Mahārāṣtra, Vaṅga, Madra, Mathurā, Matsya, Kāsmīra, Kāñci and Dravida. They were treated with due respects, and they were about to start back to their respective places.

Scene 3 (IV. 25. 4-). The King is anxious to see the Heroine, and he is waiting for Vidūṣaka from the harem. Enters Vidūṣaka. He informs the King how, after receiving due hospitality, he happened to talk in dream about the meeting of the King and Heroine in the Plantain Arbour near the lake. This enraged the Queen very much. Consequently she has put the Heroine in chains and guarded her with an army of maid-servants (who are enumerated)

Scene 4 (IV 26. 31-). The King feels sorry that the Queen is very angry. But Vidūṣaka tells him how her anger would disappear on account of her fresh sorrow. Vidūṣaka discloses the following facts: After paying respects to the King, prince Candraketu, the son of her aunt's husband, Candravarman, the King of Angas, visited the Queen. He conveyed to her that his sister Candralekhā, her aunt's daughter, while she was playing in the park, has disappeared from Campā, and as yet she has not been traced. Candralekhā has been betrothed to the King (viz, Mānaveda) knowing from an interpreter of marks on the body that she would make her husband a universal monarch. And all this, added Vidūṣaka, has made the Queen sorrowful.—The King became enraged and passed orders to investigate from the kings, gathered there, as to who had kidnapped Candralekhā. —Enters the Queen shedding tears, with Tamālikā, and requests the King to search out her sister Candralekhā. All the kings solemnly declare their innocence. The King appeals to the presiding Deity of the jewel Cintāmani to bring back Candralekhā.

Scene 5 (IV. 27. 23-) Enters Cintāmani-devatā. She presents the Heroine, hereafter called Candralekhā. All are surprised. The Queen meets her bashful sister with joy. Cintāmani-devatā announces that Candralekhā's husband would be a universal monarch and that therefore the Queen should consent to her marriage with the King. The Queen expresses her consent. Candralekhā is decorated for the occasion. All the kings, who had assembled for the Viṣuvotsava, are asked to stay for the wedding festival. The King and Candralekhā are wedded to the joy of all, especially of Vidūṣaka who dances with glee.—The goddess wants to know what more can she do. The King felicitates himself; and the play closes with the usual benediction, in which he prays that kings should have stainless fame, that men should recognise mutual obligation, that the learned should be free from jealousy, and that the blessings of Sarasvatī should flow for ever. Exeunt All.

## iv) PRĀKRIT DRAMA · SAṬṬAKA

a) EARLY INDIAN DRAMA<sup>1</sup>

Even in the hands of early play-wrights like Bhāsa, Śūdraka and Kālidāsa, the dramatic compositions exhibit such a perfect form and finish that one is forced to postulate a long period of evolution and extensive experimentation prior to these authors. Aśvaghōṣa's plays, though found in fragments, are quite mature products. Turning to treatises on dramaturgy by Bharata and others, we are faced with a bewildering mass of theoretic details about the various aspects of drama it is more an attempt at systematic collection and compilation of the then known materials. This plethora of details, howsoever useful for practical purposes and for understanding the dramatic technique, will not give us a historical sketch of the origin and gradual growth of the drama. The Indian tradition claims divine origin for the drama. Brahman drew elements like recitation, song, mimetic art and sentiment from the four Vedas; Śiva and others contributed dancing etc., and it was Bharata who brought it down to the Earth. Such an explanation cannot satisfy modern scholarship. Consequently the scholars took the drama almost in its final form and tried to trace back its various constituent elements in the different strata of ancient Indian literature, arranged according to relative chronology. The conversation has its counterpart in the dialogue-hymns of the Ṛgveda which were repeated at a sacrifice perhaps by two parties with musical modulation, which, as an art, was fully developed as seen in the Sāmaveda. Ethnologically music, dance and drama have developed together among many peoples. The rituals of the Mahāvratā ceremonial, too, possess elements from which the drama might develop. The literary form and the themes of the drama are heavily indebted to the recitations and the contents of the epics like the Mahābhārata and Rāmāyaṇa. Pāṇini (c. 4th century B.C.) speaks of *naṭas* and *naṭa-sūtras*, i. e., dancers and their hand-books. The Mahābhāṣya of Patañjali (c. 140 B.C.) refers to a dramatic performance of some kind connected with the legends of Kṛṣṇa, Kāṁsa and Bali. All these references presume and would indicate a religious origin of drama. The drama, in its finished form, has much of the palace-life in it and can amuse only an audience

1 Sylvain Lévi. Le Théâtre Indien, Paris 1890; A. B. Keith The Sanskrit Drama, Oxford 1924, D. R. Manik: The Types of Sanskrit Drama, Karachi 1936.

of intellectual aristocrats, but that need not preclude us from recognising its popular elements which are closely connected with the lives of common people. There are, then, other scholars who hold different theories of the secular origin for the drama, say, from a popular mime which was introduced into the religious ritual and which, later on, with the epic, forms the fore-runner of the early Indian drama. The Indian life was so much permeated with religious spirit that it is difficult to demarcate exclusively the religious from the secular. The presence of non-Sanskritic technical terms, the use of Prākritis, simplicity of the stage, the combination of music and dance, the mixture of prose and lyrics, introduction of a character like Vidūsaka, etc. are adduced as proofs for the popular origin. Bits of evidence are studiously sought in the drama to trace back its source to puppet-play and shadow-play. Some scholars have tried to trace the origin of Indian drama to the influence of the Greeks; but sober scholars feel convinced that its development can be satisfactorily explained by indigenous antecedents.

#### b) RŪPAKAS AND UPARŪPAKAS

A critical study of the basic terms and of the types of dramas, unfolds altogether a complicated picture of the evolution of early Indian drama. Though etymologically they are quite akin, it appears that *nrtta* stands for mere dance, *nrtya* means dance with gesture or mimetic art, and *nāṭya* signifies dance, gesture and dialogue (in prose and verse). It is the *nāṭya* that incorporated the essentials of a drama proper. The dramatic entertainments based on *nāṭya* have been designated by a general term Rūpaka which originally connoted 'representation,' and those based on *nrtya* by Upa-rūpaka.<sup>1</sup>

When they are mentioned as Rūpaka, there is much unanimity among theorists about the number ten and about the types, namely, Nāṭaka, Prakaraṇa, Bhāṇa, Vyāyoga, Samavakāra, Dima, Īhāmrga, Anka, Vīthī and Prahasana.<sup>2</sup> Hemacandra classifies *nāṭhya-kāvya* into twelve types<sup>3</sup> which are the same as ten Rūpakas with the addition of Nāṭikā and Saṭṭaka; and Rāmacandra recognises twelve, i. e., ten Rūpakas plus Nāṭikā and Prakaraṇī, as the famous

1 See Mankad's book noted above, p. 23.

2 For more details see Mankad's book noted above, chaps. II-VI.

3 For the necessary extracts see the Appendix.

varieties of *abhineya-kāvya*. About the exact number and enumeration of the so-called Uparūpakas, there is no agreement among theorists. Perhaps different lists, as seen from the *Bhāva-prakāśana*, were current in different parts of India, and it is only the select ones that received recognition at the hands of different authorities. Putting all the known sub-types together, the number of Uparūpakas comes to about twentyfive. About these Keith remarks thus.<sup>1</sup> "The later theory as seen in Viśvanātha adds descriptions of eighteen minor forms of drama, Uparūpakas, which represent refinements on the original scheme. Needless to say, though omitted in the *Nāṭyaśāstra*, quotations are found ascribing to Bharata the doctrine, though he mentions in them but fifteen with several variations of name, the *Agni Purāna* mentions eighteen with some variants of name, while a verse cited by Dhanka names seven forms of mimetic dramas,<sup>2</sup> which it classes in conjunction with the *Bhāṇa*. The age of these divisions is, therefore, uncertain, the *Daśarūpa* condescends to mention only the *Nāṭikā*, but obviously knows of the existence of others, confining its scope to the main forms, as its title indicates."

The four types *Nāṭī* or *Nāṭikā*, *Prakaranī* or *Prakaranikā*, *Trotaka* and *Sattaka* are treated by some as derivatives from or as allied to *Rūpaka* types and by others as Uparūpakas. The names of the first two are closely akin to *Nāṭaka* and *Prakarana*, and the definition of *Sattaka* is made very much dependent on that of *Nāṭikā*. The *Nāṭyaśāstra* describes *Nāṭikā* as a mixture of *Nāṭaka* and *Prakarana*, *Daśarūpaka* includes it under *Nāṭaka*, *Hemacandra* and *Rāmacandra* treat it on par with ten *Rūpakas*, *Bhāvaprakāśana* follows the *Nāṭyaśāstra*, and the *Sāhitya-darpana* includes it under Uparūpakas. The *Sattaka* is not mentioned by the *Nāṭyaśāstra* and *Daśarūpaka*, which, however, mention *Nāṭikā*; *Hemacandra* mentions *Nāṭikā* and *Sattaka* separately. *Abhinavagupta*, *Śāradātanaya*, *Sāgaranandin* etc mention and define *Sattaka*. *Viśvanātha* calls *Sattaka* an Uparūpaka. Almost everywhere the tendency is to define *Sattaka* in terms of the description of *Nāṭikā*.

### c) NĀṬIKĀ AND SAṬṬAKA

In order to understand what *Sattaka* is, we must first note the salient traits of *Nāṭikā*. According to the *Nāṭyaśāstra* (XVIII.

1 The Sanskrit Drama, p. 319

2 *Daśarūpaka* 1. 8

58-61),<sup>1</sup> Nāṭikā is a variety of Nāṭaka-Prakarana; its subject-matter is invented, the hero is a king, the heroine is either a girl from the harem or the *samgīta-sālā*, and an object of attainment; it has many females, four acts, graceful histrionics (*lalitābhāṣayātmikā*), well-arranged *angas*, royal (or love) affairs, conciliation, anger and trickery (*dambha*). It has a hero (*nāyaka*), a queen (*devī*), a go-between (*dūti*) and attendants (*pariyāna*).

The Daśarūpaka, however, adds that there is an endless variety of the forms of the Nāṭikā, and it may have one, two, three or four acts, with various combinations of characters and the like. Its subject-matter is taken from the Prakaraṇa, and its hero, a self-controlled and light-hearted (*dhīra-lalita*) king, from the Nāṭaka. Devī is the elder queen, of the type known as experienced, of royal lineage, serious, and it is through her consent, the hero is united with the heroine. The heroine also is of royal descent, of the type known as inexperienced and is charming and exceedingly fascinating. Being connected with the harem, she is in the vicinity of the hero whose passion for her develops step by step by seeing and hearing about her. The hero is apprehensive through fear of the queen. There are four elements of *kausikī* or gay style, as if respectively joined to the four acts. The principal sentiment is the erotic with its various characteristics. The Sāhitya-darpana practically covers all that is said in the Nāṭyaśāstra and amplified by the Daśarūpaka. It is silent about the endless variety of Nāṭikā and varying number of acts, but plainly calls it *catur anśikā*. The additional points of Bhāvaprakāśana are that a Nāṭikā can have a Vidūṣaka but not Vīta and Pīthamāda.

The Nāṭyaśāstra and Daśarūpaka do not mention Sattaka.<sup>2</sup> It is but an accident that Rājasekhara's Karpura-mañjarī is the earliest known Sattaka; and so far we know, he is the first to record its definition. According to him, Sattaka much resembles a Nāṭikā, but it does not possess Praveśakas, Viṣkambhakaḥ and Aṅkas. It is a composition in Prakṛit (*pāṇḍa-baṇḍha*) and it is a representation to be danced (*sattakam naccidavvam*). Let us see what the subsequent authors have to say in addition to and amplifying Rājasekhara's remarks. Abhinavagupta says that Sattaka is like Nāṭikā, and possibly to explain Bharata's silence

1 The Sanskrit extracts are given in the Appendix,

2 For the information about Sattaka in original extracts from different sources, see the Appendix at the end.

about it, he adds that it is defined by Kohala and others. Hemacandra quotes perhaps an earlier verse which specifies that Sattaka is written in one language (*eka bhāṣayā*) which is *α-Prākṛta Samskṛtā*. It is a knotty term to explain, but I think, it implies that in a Sattaka both Sanskrit and Prākṛit are not used as in a Nāṭikā. Rāmacandra-Gunacandra quote the same; they spell it Sātaka, and attribute its definition to Kohala. Kohala is an ancient celebrity connected with dramatic theory. Māikandeya mentions him along with Śākalya, Bharata, Vararuci, Bhāmaha, Vasantarāja etc in the opening verses of his Prākṛit grammar thus his name is associated with Prākṛits as well. It is but natural, therefore, that he is credited to have recognised and defined Sattaka, which was entirely in Prākṛit.

According to the Bhāvaprakāśana, Sattaka is a variety of Nāṭikā based on *nṛtya*. It possesses Kaiśikī and Bhāratī Vṛtti, i. e., Gay and Eloquent styles, and has no *raudra*, furious sentiment. There are no *saṁdhis*; and corresponding to the division of Aṅkas, there are Yavamkāntaras. There are no *chādana*, *skhalana*, *bhrānti* and *nilmava*. It uses Śaurasenī and Māhārāṣṭrī languages elsewhere he describes it as *prakṛta-Prākṛtamayī*. Some opine that the king should not speak in Prākṛit, while others hold that he might speak Māgadhī or Śaurasenī. According to some authors, Sattaka is a variety of Rūpaka, similar to Nāṭikā, but its language is Prākṛit.

Sāgaranandin states that Sattaka avoids the *vīra* heroic, *bhayānaka* terrible, *bibhatsa* odious sentiments, besides the *raudra* furious. It has Śaurasenī, Prācyā and Māhārāṣṭrī. The king, like women, is to speak Prākṛit. Though Bādaīyana and others prescribe for the king usually Sanskrit and occasionally Prākṛit, still the king is to speak Prākṛit. The Sāhitya-darpana states that the Sattaka is to be entirely in Prākṛit (*Prākṛtāśesa-pāthyam*) and to possess plenty of *adbhuta*, marvellous sentiment. Rudradāsa makes it clear that it is in Prākṛit and it is to be danced. Ghanaśyāma remarks that the whole of it is in Prākṛit, and therefore it is called Sattaka. Whenever an illustration is noted in the above sources, it is that of Karpūra-mañjarī.

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1 It may be noted here that Vāsudeva notes *saṁdhyangas* like *kāraṇa*, *avamarśa*, *vadhāna* in his commentary on the Karpūramañjarī, pp. 27, 55, Nīlāyasaṅgar ed., Bombay 1900.



## d) PRĀKRITS IN THE DRAMA

The extensive population of Indian sub-continent has been, especially in early days and all along, divided into linguistic units and sub-units according to the languages and dialects. The linguistic compartments are due partly to geographical area, religious grouping, social strata, race-clan distinctions, professional guilds etc.; and naturally there has been ample margin and definite scope for cross-current influences. The population presents a veritable museum of languages and dialects. When viewed historically, we see further a cleavage between popular speeches and literary languages, at times the same language may present these phases side by side. The literary languages under grammatical restrictions get fossilised and become stagnant as book-languages. They are now and then imitated in writing by men of letters who otherwise use popular languages for their day-to-day use. The popular dialects flow along their own currents, and now and then some of its stages are raised to a literary status which survives as a book-language. This process is going on for the last few thousand years over a vast area, as evidenced by literary records of different ages and places, beginning with Veda and upto modern times.

The Indo-Aryan speech,<sup>1</sup> to put in broad terms, has flowed in two beds, Samskrta and Prākṛta which have constantly influenced each other at different stages. The term Prākṛta (spelt as Prākṛit) meaning, 'natural' 'common' etc. primarily indicates uncultured popular dialects, existing side by side with Samskrta (spelt as Sanskrit), 'the accurately made,' 'polished' and 'refined' speech. The Prākṛits, to begin with, are the dialects of unlettered masses used by them for their secular communication in their every day life; while Sanskrit is the language of the intellectual aristocrat, the priest, pundit or prince, who used it for religious and learned purposes. The language of every day conversation of even those must have been nearer the popular Prākṛits than the literary Sanskrit. The former is a natural acquisition; and the latter, the principal literary form of speech, requires training in grammatical and phonetic niceties.

Contemporary with the Vedic language, which is an artistic speech employed by the priest in his religious songs, there were

<sup>1</sup> Here I am quoting a few remarks from my essay on Prākṛit Literature, contributed to the Cyclopedic History or Dictionary of World Literature which is being edited by Mr. Joseph T. Shipley, U. S. A.

popular dialects probably due to tribal groups, social strata etc. and arising out of literary and home usage or the use of Āryan speech by indigenous groups. The book-language has often to be distinguished from the spoken dialects. The Vedic literature gives some glimpses of popular speeches, the primary Prākritis, but no literature in them has come down to us. The classical Sanskrit, as standardised by Pāṇini and his commentators, respectfully shelves all that was obsolete in the Vedic speech and studiously eschews all that belongs to the popular tongue. The use of such a rigorously standardised language was the job for selected intelligence, it is the language of the hieratic academy and not of the populace at large, and its fine specimens are seen in our Kāvya, Nātakas, Campūs and Nyāya treatises.

The ancient Indian drama presents a striking picture of the mixed use of language, different characters speaking different languages and dialects in the same play<sup>1</sup>. This is looked upon by some as something analogous to the use of Doric and Aeolic in certain parts of Greek plays. If we look at the drama in the light of the above remarks, we find some explanation for the use of different Prākṛit languages. It bears resemblance, so far as its beginning is concerned, to the natural use of local or vulgar forms of speech in the mouths of uncultured persons. Broadly speaking Sanskrit is spoken by men of high rank and by religious personages, while women, queens not excepted, speak one kind of Prākṛit with ordinary characters, minor dialects being used by inferior or special classes.

According to their advocacy of secular or religious origin for the Indian drama, scholars hold that it was entirely either in Prākṛit or Sanskrit in the beginning. Neither the earliest treatise on dramaturgy nor the oldest specimens of drama bear out the exclusive claim of one or the other. They admit Sanskrit and Prākṛit side by side.

The details about the use of Sanskrit, Prākṛit dialects and other languages by different characters look more like a compilation of stray practices and prescriptions than a systematic codification of rules: one feels all the more convinced about this, when the details

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1 Keith: *The Sanskrit Drama*, pp. 72-75, 85-89, 120-22, 140-42, 166, 181, 185, 203, 211-12, 219, 236, 257, 334-38, 350, etc.

4. चं. ले.

are judged in the light of subsequent practices in dramas and grammatical description of Prākṛits. Bharata's details (XVII. 26-64) may be interesting for their own sake, but later writers on dramaturgy have become more concise. The *Daśarūpakā*<sup>1</sup> gives the following rules: 'Actions are to be characterized by the language, gesture, and costume of a [special] region, [the dramatist] is to employ these suitably, taking them from common life. Sanskrit is to be spoken by men that are not of low rank, by devotees (*kṛtātmanām*), and in some cases by female ascetics, by the chief queen, by daughters of ministers and by courtezans. Prakrit is generally [to be the language] of women, and Śauraseni in the case of male characters of low rank. In like manner Pāśāci, very low person, and the like are to speak Pāśāci and Māgadhī. Of whatever region an inferior character may be, of that region is his language to be. For a special purpose the language of the highest and subsequent characters may be changed.' Some of the prescriptions of Bharata that Bhikṣu and Sramana are to speak Prākṛit, that a Śrotriya is to use Sanskrit and that Cāndālī is resorted to by Pulkasa etc. are certainly significant, and they may be looked upon as reflections of social facts, existing perhaps long before the age of Bharata. What were simple facts once became stereotyped conventions, growing obscure as time passed on. The theory and practice put together clearly show that these conventions are often analogical extensions, right or wrong, and were not quite strict and rigorously applied. The prescriptions from different sources and practices of different places and ages<sup>2</sup> have intricately commingled to create a highly complicated situation; and no single hypothesis, howsoever ingenious, can easily explain all the details in a satisfactory manner.

The Indian drama, there are reasons to believe, had its preliminary aspect in a popular pantomime; and this would easily explain such dialectal practices that all women, including a queen, are to speak in Prākṛit, and so also Vidūṣaka, a Brāhmaṇa, of high social rank. The actresses who played the female rôle perhaps came from the lower strata of society, and naturally it is befitting for them that they spoke in Prākṛit, or Śauraseni, the normal

1 *Daśarūpakam*, G. J. Karāṭi Printing Press, Bombay 1927, II, 63-66, *The Daśarūpa*, Translated into English by G. C. O. Haas, Columbia University Press, New York 1912, 2, 95-99, pp. 74-75

2 Sten Konow *Das Indische Drama*, Berlin und Leipzig 1920, pp. 16-18, Keith *The Sanskrit Drama*, pp. 331-38., etc.

prose dialect of the plays. The case of Vidūsaka, stands on a slightly different footing. He is essentially a creation of the popular theatre, whence, just for mirth and joke, he was received and retained, even in court plays, as a conventional figure crystallised into a permanent type. Whatever may be his other traits, Vidūsaka is a king's companion and guide through thick and thin. I think, he represents a caricature of the learned Purohita who was the sole adviser of the king in almost all home-affairs. The king depends on this confidant in all his affairs of the heart, and Vidūsaka claims that he is a learned Brāhmana. This claim is confirmed by his name also. The name Vidūsakah is just a hyper-Sanskritic back-formation of Prākṛit *vuṣo* or *vuṣao* (with *l*-suffix) which is to be connected with *vdvas*<sup>1</sup>. There could be no better proof for his being a popular creation than the Prākṛitic basis of his name, and it is in the fitness of things that he speaks in Prākṛit.

We need not hesitate to believe that the origin of the mixed usage of Sanskrit and Prākṛit in the drama might have started as a reflection of the actual practice in real life. Conversations in simple Sanskrit and Prākṛits could be easily understood by all. This points out to a period long before the use of the form of court-poetry which assumed an artistic, dignified and elaborate style in the hands of authors like Kālidāsa, Bāna and Bhavabhūti. This style was first evolved in epics, lyrics, Kāvya and prose romances, and side by side with them it cannot but affect the drama too. Even by the time of Bharata's Nāṭyaśāstra the use of Prākṛits had become just a matter of conventional fixing, and it was mechanically followed by most of the authors. In view of the characters introduced therein and the society for which they were meant, plays might have been composed by certain authors solely in Sanskrit or Prākṛit. The Sanskrit plays like the Dūtavākya of Bhāsa and some of the early Bhānas have come down to us. It is but natural that the early specimens of entirely Prākṛit plays have not survived. They were popular creations of unlettered masses; Prākṛit compositions have been uniformly neglected all along, and even some of the best Prākṛit poems, only the names of which are known to us, are lost beyond recovery, and the orthodox theorists perhaps never liked to give a status to them among the recognised types of drama.

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1 Words like *ajjikā*, *danuvārika*, *bhattidārikā*, *māsa* or *marisa* etc definitely possess a Prākṛit tinge; and *āma* is a Desī word of Tamil origin.

## e) SAṬṬAKA IN THE EVOLUTION OF DRAMA

The treatises on dramaturgy elaborately describe Nāṭaka first, and subsequently they just note in what respects the other types are similar to or different from it. This does not mean that all other types are just the variations of and derived from Nāṭaka. The theorists adopt this procedure for convenience of treatment. They are not presenting these types and sub-types according to their historical evolution perhaps they never had such an approach in view. They have conveniently classified the information and presented the topics in a suitable manner without worrying when and where the types and sub-types of drama arose.

Various forms of dramatic representation, from just simple to the most complicated, have been in vogue since long in different parts of India, and some of the primitive types survive even to this day in out-of-the-way villages enacted by village folk in their own way. The recognition of only ten Rūpakas by theorists indicates that these were standardised types worthy of the attention of cultured classes and court circles. Later theorists do recognise certain Uparūpakas. What is subsequently recognised is not necessarily later in age. Some of the popular forms of drama could not be easily and bodily recognised by orthodox theorists: that easily explains the attitude of theorists towards the so called Uparūpakas.

It is one thing to trace the early prototypes of dramatic conversation, recitation and action in the Ṛgvedic dialogues, epic poetry and Vedic ritual, and also try to detect similarities with Greek drama and indigenous mimes, and it is another to trace the possible evolution of Indian drama by arranging its types and sub-types in a logical and evolutionary sequence, after thoroughly studying all the theoretical details and available plays.

Lately Prof. D. R. Mankad<sup>1</sup> has tried to trace the history of the evolution of Indian drama. Though one may not agree with him in all the minor details, the method adopted by him gives interesting results. He starts from *nṛtta* which branches off into two currents 1) *tāṇḍava (uddhata)* > *nṛtya* > Bhāṇa > Uparūpakas like Preksanaka, Ullopyaka, Sallāpaka, Śilpaka > Rūpaka types: Vyāyoga > Samavakāra, Ihāmrga, Ḍima; 2) *lāsya (masrṇa)* > *nṛtya* > Bhānikā > Uparūpakas like Bhāṇa, Ḍombī, Nartanaka, Prasthānaka,

1 The Types of Sanskrit Drama, pp. 147 etc.

Hallīśaka, Kāvya, Gosthī, Kalpavallī, Śīgadīta, Durbhallikā, Mallikā, Vihāsikā>Rūpaka types Bhāna>Vīthi>Prahasana, Anka, and both these currents once more conflow to produce the finished types, Nāṭaka and Prakaraṇa. In his opinion (p 164) Bhāna seems to be the first dramatic type to evolve, and he states four characteristics of the first drama 1) It was entirely in Sanskrit, 2) it was descriptive in nature, 3) it was monologous in form, and lastly 4) it was secular in matter. In the light of the gradual evolution of *nṛtta*, *nṛtya* and *nāṭya* types outlined by him, Prof D R Mankad distinguishes between certain stages of growth or periods in the *nāṭya* types themselves (p 165) 1) The *nāṭya*, in its earliest phase, had a form which required only one actor and one act, 2) then it required many actors but had still only one act, 3) thereafter it came to be represented by less complicated types with many acts, and lastly, 4) the fourth phase is represented by the full-fledged Nāṭaka and Prakaraṇa types, which, when fully developed, gradually sent the other lesser types into oblivion.

The problem of ascertaining the position of Sattaka in the evolution of drama is faced with many a difficulty, still an attempt is worth making. The term *sattaka* itself is a riddle, variants of spelling like *sātaka*, *sāṭaka*, *sādika* are known, but they do not improve the situation. The word is undoubtedly un-Sanskritic in etymology like some other names of Uparūpakas such as Dombī, Hallīśaka, Śīdgaka. Perhaps it is to be traced back to a Deśī word possibly of Dravidian origin. Stripped of its *k*-suffix, it shows elements like *sa+atṭa* or *ātṭa*, and perhaps it stood originally as an adjective of a suppressed term. There is a Dravidian word *atṭa* or *atṭam*, dance, play, from the root *ātu* or *ādu* meaning to dance, gesticulate, to act a part or play. If the basic meaning was 'dance', the suppressed term may be *rūpaka* one can postulate a phrase *sattācam rūvacam*=a dramatic representation accompanied by dance. Or if the basic meaning was 'play', the suppressed term may be *nartana*. one can postulate a phrase *sattācam nartanam* (or *naccanam* or *naccidavvam*)=a dance accompanied by dramatic representation. Perhaps for brevity only the term *sattācam* has come in vogue. That Sattaka is closely associated with 'dance' is an accepted fact. In the Barhut Inscription<sup>1</sup> the term *sādika* occurs in the record below a bas-relief of the dancing scene; and the theorist Śāradātanaya describes Sattaka as *nṛtya-bhedātmaka*. Turning

1 See the extract in the Appendix.

to the prologues of Sattakas, Rājasekhara uses the expression *sattācam naecūdavvam*, Nāyacandra remarks *aho prakrīntameva nartakāh*, and Rudradāsa says *paattaha saṭṭāca-nattane*

About the theme, format and language of the Sattaka some broad outlines are available. It is a love intrigue, as suggested by its Gay and Eloquent (*kaśikī* and *bhārati*) styles. It is preeminently associated with dance. It does not possess the orthodox, standardised divisions of *anāka*, introductory scenes like *pravesaka* and *viskambhaka* and various technical junctures seen in Nāṭaka etc. The whole action is divided into four pauses indicated by the intervention of curtain (*yavanikāntara* or *java*<sup>o</sup>). It is replete with Marvellous (*adbhuta*) sentiment. It is agreed that it was composed entirely in Prākṛit. Bādarāyana, however, allowed an option of Sanskrit in the case of the King.

The popular character and origin of Sattaka are obvious from its close association with dance, its loose format, its uncoerced construction and division, its sentiment of marvel, and above all its composition in Prākṛit. An orthodox theorist like Bharata could not recognise and condescend to describe Sattaka, because its mould and format were not of the accepted frame-work. It is only Hemacandra, who must have been favourably impressed by such an outstanding comedy as the *Karpūranafjarī* of Rājasekhara, that recognises it on par with other Rūpakas. All others would include it among the related or subordinate types. Though Bharata silently passes over Sattaka, other earlier authors like Kohala, whose works have not come down to us, did give due recognition to it.

Bharata's Nāṭyaśāstra represents only one of the many schools of dramaturgy, and if Bharata does not mention Sattaka, it is no evidence at all against the antiquity of Sattaka as a form of drama. The Indian drama has its roots in dance. Dance was its basic and primary element, and the association of Sattaka with dance is quite clear. Further, its loose technique, unconventional form and Prākṛit language point out to its high antiquity in the evolution of Indian drama. It is further confirmed by the fact that an ancient theorist like Kohala gave due recognition to it. The Barhut inscription (circa 200 B. C.) mentions *sīdika*, a form of dance, which appears to be a forerunner of *sattaka*. Being popular in vogue and language, earlier specimens have not come down to us. In all probability Rājasekhara was aware of some of them, for

nowhere does he claim that his is the first creation<sup>1</sup> His definition only indicates that it was not quite familiar to his court circle

Bharata's treatise has left a great influence on subsequent authors He recognises Nāṭikā, and later theorists define Sattaka in the back-ground of Nāṭikā This does not mean that Sattaka is a popular and subsequent remodelling of Nāṭikā But it is the reverse that appears to be true and historically justified As a dramatic representation with dance, depicting love intrigue, enacted by a troop of guls, replete with marvellous sentiment and composed in popular Prākṛit, the Sattaka has something graceful and attractive about it The theorist may not have liked to admit it as it is, but it was bound to attract his attention The cultured classes and court circles would certainly enjoy it, it is to satisfy their craving the Sattaka was made to conform to the orthodox canons of Nāṭaka, and the result of such an effort is the Nāṭikā which is duly described by Bharata and others Thus Nāṭikā is an orthodox edition of the popular Sattaka The variety of the forms of Nāṭikā<sup>2</sup>, as suggested by the Daśarūpaka, perhaps indicates different attempts to raise the popular Sattaka to a status acceptable to a court audience Once Nāṭikā was evolved and defined by an authority like Bharata, subsequent authors simply followed him; and Sattaka was, for a while, say during the period between Kohala and Rājasekhara, superseded by Nāṭikā. Under such circumstances Bādarāyaṇa and others wanted a bit of Sanskrit also to be introduced, through the royal mouth, in the popular Sattaka which was, in the beginning, entirely in Prākṛit.

#### f) SAṬṬAKAS KNOWN SO FAR

Ancient specimens of Sattaka have not come down to us. Prior to Rājasekhara, the Sattaka, though recognised as a type of drama by Kohala etc., never received a literary status among the accepted forms, it is only his Karpūra-mañjarī that became a classical example of Sattaka The Prākṛit had assumed a static form by Rājasekhara's time, and a play entirely in Prākṛit was bound to be a rigorous task for average poets in subsequent centuries: it is only some poets of rare or erratic genius that were tempted

1 Prof. Chakravarty holds somewhat different view, see his paper 'Characteristic Features of the Sattaka form of Drama', Indian Historical Quarterly, VII, pp. 169-73.

2 For the extracts about Nāṭikā and Saṭṭaka, see the Appendix.



to compose Sattakas. That would explain, to a certain extent, why we have a small number of Sattakas of a late period. There are possibilities of discovering more by exploring mss. libraries. So far I have been able to list half a dozen Sattakas: 1) Karpūra-mañjarī of Rājasekhara, 2) Rambhā-mañjarī of Nayacandra, 3) Candralekhā of Rudradāsa, 4) Vilāsavati of Mārkaṇḍeya; 5) Śrngara-mañjarī of Viśveśvara, and 6) Ānanda-sundarī of Chanaśyama<sup>1</sup>. The analysis etc of Candralekhā have been already presented, so some important details about the rest of them may be given here. These details, I believe, would be useful not only for a comparative study of different Sattakas but also to a student of Indian literature, especially in Prākṛit.

#### Rājas'ekhara and his Karpūra-mañjarī

Rājasekhara belonged to the Yāyāvara family. Akālajalada of great virtues was his grandfather, styled as *mahācārāstra-aṅgāmaṇi*; his father was Darduka or Duhika, a great minister, and his mother was Śilavatī. He had married Avanti-sundarī of the Cāluṅga family. He reached eminence as a spiritual teacher or *upādhyāya* of Mahendrapāla or Nibhara-rāja, through the stages of *bāla-kavi* and *kavi-rāja* he was thus connected with the court of Kanauj at the time of both Mahendrapāla and his son Mahipāla. The dates available for these kings from epigraphic sources range from 903 to 917 A D; so it is evident that Rājasekhara lived about A. D. 900. It is probable that he wrote some poems like the Haravilāsa. At present only five of his works have come down to us, four plays and the fifth, an incomplete encyclopedic treatise on different aspects of poetry. 1) Bāla-rāmāyana, 2) Bāla-bhārata, 3) Karpūra-mañjarī, 4) Viddha-sālabhañjaka, and 5) Kāvya-mīmāṃsā. The Karpūra-mañjarī<sup>2</sup> is a Sattaka, entirely in Prākṛit and in four Javanikāntaras; and it was brought on the stage at the desire of the author's wife, Avanti-sundarī

I. In this excellent Sattaka, which is a stream of poetic flavours, king Candapāla, which name reminds one of Mahendrapāla, takes to wife the Kuntala princess, Karpūra-mañjarī, really a cousin of queen Vibhramalekhā, in order to achieve the rank of an emperor. After the Nāndi and the Prastāvanā in which the author is introduced and

1 Two more Sattakas, as noted below, are attributed to him, but without inspecting their mss nothing can be definitely said about them.

2 See the eds of Karpuramañjarī referred to above, pp 5, 7.

the theme is suggested, the king and the queen describe the advent of spring. The bards also greet the king by elaborately depicting the scenes of spring. Vidūsaka and the maid-servant Vicaksanā dwell on the same theme, they fall out in their poetic competition and begin abusing each other, her superiority being recognised by the king, Vidūsaka is about to quit the royal company. But he gets a pretext to come back with a magician, Bhairavānanda, who praises the Kaula religion and parades his miraculous ability to achieve any feat. At the king's suggestion and Vidūsaka's request, the magician brings on the stage the lovely Vidāmbhā princess in her bathing dress. The king falls in love with her and grows eloquent about her physical charms, and she also glances him affectionately. She discloses to the queen that she is the daughter of Vallabharāja and Śaśiprabhā of Kuntala country, the queen finds that she was her cousin sister Karpūramañjarī, and takes her into the palace for dressing and toilet.

II. The door-keeper tries, by describing nature, to divert the king who is passionately brooding over the charms of that heroine. Vidūsaka enters with Vicaksanā with whom he has a truce and who has brought from Karpūramañjarī a love-letter describing her passion for the king therein a stanza depicting heroine's pangs has been added by her friend. Vicaksanā describes how the heroine was dressed and decorated, and the king flames the details with his own fancy. Both the king and heroine are suffering equally. At Vicaksanā's hint, the king accompanied by Vidūsaka sees the heroine gracefully playing on the swing. Vidūsaka offers a poetic description, and the king continues his amorous plaints. It is learnt how she is suffering love-fever. Later the king sees her in the garden while she is embracing the Kuśabaka, glancing the Tilaka and kicking the Aśoka tree all this only heightens king's passion for her.

III. The queen has grown suspicious and has kept the heroine in a guarded room, but the king has got prepared an underground passage from it to the palace garden. The king broods over her charms and narrates to Vidūsaka a dream in which he met the heroine, Vidūsaka mocks him by narrating a fantastic counter-dream. Both of them have a discussion about the philosophy of love. Karpūramañjarī is suffering excessively, and she discloses her pangs to her companion Kūrangikā. The king, with Vidūsaka, hears it, approaches her to her pleasant surprise, and leads her to the pleasure-

garden happily holding her by the hand. Two bards describe in long stanzas the moon-rise, the lovers under shining moon-light are in a mood of supreme felicity. The queen's arrival is announced. All disperse in haste, and the heroine retires to her room through the under-ground passage.

IV The king and Vidūsaka describe the summer and its effect on love-stricken persons. Vidūsaka tells him how the queen discovered the under-ground passage, closed it, and appointed an army of maid-servants to guard the heroine. The king is requested by the queen to attend the *vajra-sāvitrī* festival. After Gaurī is worshipped, the magician demands from the queen by way of *dakṣinā* that Ghanasāra-mañjarī, a daughter of Candasena of Lāta, should be married to the king who thereby becomes a universal monarch. The queen consents to this and announces her intention to the king. By playing the trick of hide-and-peek, to the great confusion of the queen, the magician produced Ghanasāramañjarī on the scene. The marriage function goes on merrily, but soon the queen, to her regret, is made to realize that Ghanasāramañjarī was only another name of Karpūramañjarī. The king thanks Bhānavānanda for fulfilling all his desires.

We do not possess today earlier definitions and specimens of Sattaka in the light of which Rājasekhara's performance could be judged. Rājasekhara defines Saṭṭaka as analogous to Nāṭikā with certain reservations, and there is nothing in this play which is contradictory to Bharata's definition of Nāṭikā which perhaps he had in view. He has not specified the number of Javanikāntaras, but he has four, there are no Praveśaka and Viśkaumbhaka; and excepting the stage-directions and names of characters, everything is in Prākṛit. The abuses in an involved style, the series of names of female guards and the hide-and-peek scene may be interesting, but they lack effect in a play to be enacted, one wonders how that scene can be managed at all on a simple stage excepting through make-belief. Rājasekhara is more a poet than a playwright; and like those of some of his predecessors his play Karpūra-mañjarī is more worthy of being read and studied than staged. He is a consummate master of language and expression, rich in vocabulary, idiomatic usages and metrical forms. His descriptions of the spring, moon-rise, swing-scene, the *caracari* dance, etc. are admirable pieces of poetry testifying to his rigorous training in the niceties and conventions of poetics. Some of his pictures are vivid, and his love-lorn songs full of

sentiment. He introduces, possibly as an element of popular Sattaka, a *carcarī* which indicates a group-dance accompanied by songs and poses, described by him (IV 10-19)

#### Nayacandra and his Rambhā-mañjarī

Looking at the common verses of biographical interest in the Hammira Mahākāvya<sup>1</sup> (XIV. 46, 46\* 1, 46\* 3, 46\* 4) and the Rambhā mañjarī<sup>2</sup> (I. 15-18), it is plain that it is the same Nayacandra that composed these two works. He gives some details about his spiritual predecessors. In the famous Kīrtanacāchā, there was one Jayasīmhasūri who defeated in dispute Sāraṅga, an outstanding poet among those who composed in six languages and a great logician (*prāmāṇika*), and who wrote three works Nyāyasāra-tikā, a new grammar, and a kāvya of Kumāra-rpati. Sāraṅga's identity is uncertain. Of the three works, the first is a commentary on Bhāsarvajña's Nyāyasāra (c. 900), and the third is the Kumārapāla-carita, in ten cantos, finished in Samvat 1422 (A. D. 1364-65)<sup>3</sup>. Jayasīma's pupil was Prasannacandra, respected by kings. Our author, Nayacandra, though a pupil of Prasannacandra, calls himself a veritable successor of Jayasīma in poetic merits. He mentions his labours in the field of poetry and refers to the blessings that the goddess of speech bestowed on him. He makes reference to earlier poets like Kukkoka, Śīharsa [the author of Naṣadhīya], Vātsāyana, (Venīkrpāna-) Amara i. e., Amara-candra. He styles himself a second Amara-candra in poetry. This Amara-candra<sup>4</sup> is the author of Padmānanda Mahākāvya (following which the Hammira-kāvya also is *virāṅka*) and flourished about the middle of the 13th century A. D. The Hammira-kāvya is a poem of great historical interest, and

1 Ed. Kirtane, Bombay 1879.

2 Ed. Rāmacandra Dīnānātha, Bombay 1889. There is a fine ms (dated Samvat 1535) of Rambhā-mañjarī, Text and Sanskrit Gloss, No. 335 of 1884-86, in the Bhandarkar O. R. I., Poona. For some details about it, see Descriptive Catalogue etc. by P. K. Gode, Vol. XIV. Nāṭaka, Poona 1937, p. 246-47. The above ed. is possibly based on this ms. For some observations on this play, see Chakravarty's paper 'Characteristic Features of the Sattaka form of Drama' Indian H. Quarterly, Vol. VII, pp. 169-173.

3 Jinaratnakośa by H. D. Velankar, Poona 1944.

4 M. D. Desai, Jaina Sāhityano Samkṣipta Itihāsa, Bombay 1933, pp. 378-81; M. B. Jhavery: Comparative and Critical Study of Mantrasāstra, Intro. p. 222-23, Ahmedabad 1944.

it celebrates the heroic career of Hammīra (incidentally that of his predecessors) who bravely fought against 'Alau'ddīn and died on the battle field in 1301 A. D. Nayacandra is aware of the standard of poetry laid down in Kāvya-prakāśa etc.; and he tells how he has tried to make his poem full of matter with flavour. The critics should not mind his faults of expression (for which, if any, he wants to be forgiven) which have not been altogether avoided even by authors like Kālidāsa. He composed this poem full of amorous, heroic and marvellous sentiments to silence the court circle of Tomara Virama which asserted that no one at present could compose a Kāvya like earlier poets. He claims that his poetry possesses both the *lābhyā* of Amaracandra and *valermā* of Śriharsa. As to Nayacandra's age, he must have flourished between A. D. 1365, the date of Kumārapālacarita of his grand teacher Jayasimhasūri, and A. D. 1478, the date of the Poona MS of Rambhā-mañjarī. The exact identification of king Tomara Virama would help us to bring these limits nearer. The editor of the Hammīra Kāvya has added a remark like this 'King Tomara Virama, whoever he was, appears to have lived seventy years before Akbar', but no evidence is given. In the list of the Tomara princes of Gwalior,<sup>1</sup> there is a king Virama, and the dates available for his grandson, Dungarendradeva, are 1440-1453 A. D. Deducting 50 years or so for two generations, we get about 1400 as the date of Virama. So we might assign Nayacandra to the beginning of the 15th century A. D. Nayacandra, as indicated by his spiritual genealogy, is a Jaina monk, but his *mangala* verses in the Hammīra kāvya are applicable to both Jaina and Hindu deities, and the *nāndī* of Rambhā-mañjarī invokes Viṣṇu as Varāha. The Rambhā-mañjarī of Nayacandra is a Sattaka, so we might analyse its contents and study some of its aspects critically.

I. After the *nāndī* in which Vmāha is saluted and Madana is greeted by referring to the amorous glances of grown-up girls, Sūtiadhara invokes god of love and glorifies Īśvara and Parvati. He introduces in elaborate expressions the king Jaitucandra or Jayacandra, alias Pangu, who is the son of Malladeva and Candalekhā, who usurped the kingdom of Madanavarman, who defeated Yavanas and who was ruling over Benares, and announces his intention to Nata that they should enact a *prabandha* in order to entertain the

1 C. M. Duff, The Chronology of India, p. 306, Westminster 1899; D. R. Bhandarkar, A List of Inscriptions of Northern India, p. 404.

gathering of good people assembled at Benares for the *yātrā* (or annual festivity) of Viśvanātha at the time of summer solstice. The subject-matter, full of amorous flavour and with the great king Jaitracandīa as the hero, would prove to be of quite absorbing interest. The *prabandha* to be staged is a *Sattaka*, *Rambhā-mañjarī* by name, which is in a way superior to the *Karpūra-mañjarī* of Rājāśekhara, its author is Nayacandra who, being blessed by the goddess of learning, is a skilled poet in six languages, and who has described himself by comparing his poetic gifts with those of Amracandra and Śīharsa. In this *Satta* king Jaitracandra, who has already seven wives, marries Rambhā as the eighth with a view to become the lord of earth.

The king Jaitracandīa, praised by bards in Sanskrit, Prakrit and Marāthī, enters with his queens, and he is greeted by a cuckoo from a mango tree with blossoms. The king and queen greet each other and are greeted by the bard on the advent of spring. There ensues an abusive quarrel between Vidūśaka and Kaiṇpūrikā; she laughs at his inheritance of scholarship from his wife's side and slights his poetic skill, both of them present their composition before royalty. *Karpūrikā* proves superior, *Vidūśaka* feels insulted and bids good bye to the palace. The queen describes moon-rise etc., and the king is anxious about *Nārāyanadāsa* who was to bring some news about *Rambhā*. *Nārāyanadāsa* accompanied by *Rambhā* in her wedding dress is brought in by *Vidūśaka*. The king received the name *Jaitracandīa*, because, on the day of his birth, his grandfather defeated the *Kharpāra* army which came to the *Daśārṇa* country<sup>1</sup>. *Nārāyanadāsa* has some happy news to convey it is announced to the king from behind the curtain that *Rambhā*, born in the *Kimṃira vamsa*, the grand-daughter of *Devarāja* and the daughter of king *Madanavarman* of *Lāta*, who is as beautiful as *Pārvatī*, was betrothed to (?) *Hamsa*, but is carried off by her maternal uncle *Śiva* and has been brought here with the wedding *karīkaṇa* on her hand. The king receives her who comes in a palanquin, he begins to describe her limbs with an amorous eye, *Vidūśaka* and *Nārāyanadāsa* only switch on his appreciation for her; and his passion reaches a higher degree. The bard announces that it is an auspicious moment, the priests mutter the holy mantras; *Vidūśaka* declares that the king *Jaitra* and *Rambhā* are duly

1 The relevant lines stand thus: पत्त तस्मि दसण्णमेसु पबलं ज खप्पराण बल, जित्त ह्वत्ति पियामहेण पङ्कणा जेत्तं ति नाम तओ । I. 43.

married, and there are jublations for the occasion. Morning is announced by the bard, along with other queens Rambhā is sent to the harem by the king who retires for his morning duties.

II. Being separated from Rambhā, the king is pining for her by remembering her physical charms, and the door-keeper is trying to divert him by describing garden scenes. He is anxious to hear about her. The maid-servant Karpūrikā informs him that Rambhā is quite happy in the sisterly company of the harem where she is personally taken care of by the queen Rājīnatī, and by assuring him of Rambhā's deep attachment, she reads to the king her love-letter, despatched secretly, which only heightens his passion. Vidūṣaka narrates to him his dream in which he was a bee, later on he was changed into sandal wood the paste of which was applied to Rambhā's breast, and pressed by king's embrace he woke up. He interprets it that the king would soon meet Rambhā. The king is nervously anxious to meet her immediately. Karpūrikā, taking support of an Aśoka branch, manages to bring down Rambhā through the window. Both king and Rambhā enjoy amorous pleasures. The queen arrives, and they have to disperse.

III. The love-lorn queen welcomes the king, and after hearty amorous pleasures, the king asks her permission to meet Rambhā like this to which she consents and happily retires to bed. Rambhā comes to the king who receives her affectionately. Singing passionate lines alternatively, both of them go on happily enjoying amorous sports through different conventional stages. The night is easily spent and the dawn is announced by bards. Rambhā is sent to the harem, and the king attends to his duties after morning formalities.

More than once Nayaçandra hints that the *prabandha* of Jaitra-, Jaya- or Jayanta-candra is being enacted; and therefore, it is quite likely that he draws his story from some Prabandhas. There is an old, anonymous Prabandha<sup>1</sup>, some important facts from which are. The Rāṣtrakūta Jaitracandra, son of Vijayacandra, ruled at Benares in the country of Kānyakubja. He had a queen Karpūradevī, and he married also Subāgadevī, the daughter of a Śālāpati. He overpowered Lakṣmaṇasena of Bengal and Paramarddi of Kalyānakataka. He was highly praised by the poet Canda. He refused to give his kingdom to Subāgadevī's son;

1 Purātana-prabandha-saṅgraha, ed by Jīnavijayaḥ, Singhi Jaina Granthamālā 2, Calcutta 1936, pp. 88-90.

so she invoked the aid of Suratrāna Sahābadīna who, was faced by Prthvirāja and halted at Yoginīpura. Jaitra-candra felt happy when his adversary, viz Prthvirāja, was defeated, but his minister realized the danger to his kingdom. In his second campaign, the Suratrāna entered Benares in Samvat 1248, Caitra śu 10, and was victorious against Jaitracandra who died in the river Yamunā and whose eldest son, in the battle. That Suratrāna treated Suhāgadevī with disrespect for her treachery against her husband and her son was converted into a Turuṣka.

According to the Prabandha-cintāmaṇi of Merutunga<sup>1</sup>, the great monarch (*prāyā-sāmrāyā-lakṣmīm pālāyan*) Jayacandra of Kāśī had a title Pangu, he married Sūhavā, the wife of a Śālāpati, he refused to recognise her son as the heir-apparent, she invited the Mlecchas or Turuṣkas to attack Vāiānasī, when it was besieged, the king put her son on his elephant and plunged himself in the stream of Yamunā.

In the *prabandha* about Śrīharṣa, the author of Naiṣadhīya, the Prabandha-kośa of Rājaśekhara<sup>2</sup> gives some facts about Jayacandra, the son of Govindacandra and the king of Benares, who was famous as Paṅgula. He married a young, beautiful widow, Sūhavadevī, the wife of a Śālāpati from Anahilla-pattana on which Kumārapāla was ruling. To the displeasure of Sūhavadevī, he decided to give the kingdom to prince Meghacandra and not to her son. She managed to invite the Suratrāna of Takṣaśilā to attack Benares. The king was ruined in the battle, and the town was taken by the enemy.

About the name of the father of Jayacandra, the Prabandhas do not agree among themselves, nor does any one agree with Jayacandra's version. Modern historians<sup>3</sup> give this genealogy. Govindacandra (c. 1114-1155), Vijayacandra (c. 1155-1170) and Jayacandra (c. 1170-1193), that means Prabandhakośa has either confused Jaya- and Vijaya-candra or more probably the name of the latter is skipped over in the text, and according to Rambhāmañjarī we will have to admit that Malladeva was another name of Vijayacandra. The Prabandhas have no reference to his seven

1 Edited by Jinaviṣayaji, Singhī Jaina Granthamālā I, Śāntiniketan 1933, pp. 113-14.

2 Edited by Jinaviṣayaji, Singhī Jaina Granthamālā 6, Śāntiniketan 1935, pp. 54-58.

3 H. C. Ray: The Dynastic History of Northern India vol. I, Calcutta 1931, p. 548.



wives and to the eighth wife Rambhā noted by Nayacandra. In one Prabandha, Kaipūradevī figures as a queen, but in our play there is a maid-servant Kaipūrikā by name. The hero Jaitracandra is a brave king of Benares, and he had a title Pangu these two facts are unanimously accepted by two Prabandhas. The first Prabandha is silent about this title, though some other details are common. The two Prabandhas and our play explain the title Pangu almost similarly. So it is plain that Nayacandra's hero is the same as Jaitracandra of Prabandhas, but our author appears to have added certain details to make the plot suited for a Sattaka the model for which was the Kaipūra-mañjarī. Our hero, then, as already hinted above, is the same as Rājā Jaichand, almost the last king of the Gāhadavāla dynasty, who had made Benares his principal residence and who was overthrown by Muhammad of Ghōi (Shihābu-ddīn). It is not clear who this Madanavarman of Lāṭa<sup>1</sup> is, but it is not unlikely that Nayacandra had in view a Chandel ruler of that name. Nayacandra's statement that Jaitracandra brought under control the kingdom of Madanavarman is based possibly on the account of the Prabandha according to which he overpowered Paramarḍḍi who had inherited the kingdom of Madanavarman.

Nayacandra refers to the Kaipūra-mañjarī (Km.) of Rājasekhara, and he claims that his Rambhā-mañjarī (Rm.) is in a way superior to it. Rm. imitates Km. in many respects. The scene of spring that is being described by the king, queen and bards, the quarrel between Jester and maid-servant in which the former claims hereditary scholarship, and the diversion of the love-lorn king with the description of nature by the door-keeper: all these remind us of similar situations in Km. Some ideas, too, are common, at times with slight variations. In both the Jester has a fantastic dream; the trees like Aśoka, Bakula and Kurabaka are introduced to heighten king's passion, and the contents of the love letter are almost identical. We come across even some common expressions in both the texts (Km. II. 11 & Rm. I. 40, Km. I. 32-34 & I. 49).

If the plot is scanty in Km., there is not even the semblance of it in Rm. Nayacandra's Prākṛit verses are not as fluent as those of Rājasekhara. Nayacandra has, however, a pedantic mastery over Sanskrit expression, and a couple of his Sanskrit verses (III. 3-4) are really beautiful and testify to his potential poetic ability.

1 This name reminds me of the name Candrarvarman of Lāṭa in the Viddhaśālabhañjīkā.

As a play, Rm does not leave a favourable impression. One wonders how a cultured audience would receive the love dalliance of a king with his two queens, one after the other, on the stage. The tone of the amorous sentiment is devoid of depth and dignity; the depiction of it is more an exhibition than suggestion. In some places, strangely indeed, without making the characters speak and act, the author begins to describe their behaviour outside the stage-directions (II 18-20, III 7, 21)

Though the Poona ms and, perhaps following it, the printed text of the Rambhā-mañjarī call it a Nāṭikā *samāptā Rambhā-mañjarī nāma nāṭikā*, Nāyacandra has plainly called Rm a Satta or Sattaka (I 19). The play comes to a close within only three Javanikāntaras, so far as the present documentary evidence is concerned, but the ambition of the king to become the lord of earth is not explicitly fulfilled, though the King marries Rambhā in the very first Javanikāntara and sports with her in the second and third. Either the play is incomplete, or the author has overlooked what he has put in Sūtiadhāra's mouth<sup>1</sup> the abrupt ending of the play just in three Javanikāntaras and the absence of Bharata-vākya go to strengthen the former alternative.

Nāyacandra employs both Sanskrit and Prākṛit in this play, and the use of them by different characters is interesting. The Nāta, the queens Vasantasenā and Rambhā, Pratihānī, Vidūsaka and Cetī speak Prākṛit, and their verses also are in Prākṛit excepting one (II. 14) in the mouth of Cetī (with the phrase *samskr̥tam āśrītya*) which is in Sanskrit. The Sūtiadhāra, king, Nārāyaṇadāsa and Mangala-pāṭhaka have their speeches in Sanskrit, but their verses are in Sanskrit as well as Prākṛit. One bard has a glorificatory prose passage in Prākṛit, while others have their songs both in Sanskrit and Prākṛit. The Nāndī verses are in both the languages.

The Daśarūpaka, as seen above, admits a varying number of acts in a Nāṭikā which has been a model for later Sattaka; but whenever the number of Javanikāntaras is specified, it is necessarily four, and in this respect, the Rambhā-mañjarī, as a Sattaka, does not conform to its description. Further in the use of languages too, it does not satisfy the accepted condition of Sattaka. It is not

1 इकस्मिन् नरेसवसङ्गिलो सो जेत (v. l. जयत) चदम्पहू, जुत्तीय परिणीय सत्त वरिणी रूवेण जा अञ्जलो। ययानि भविदुं जहुत्तविहिणा भूमडलाखंडलो, रंम त परिणेदि अट्टमतिर्य पर्यन्मिं सट्टे वरे

॥ १-१९ ॥  
श. चं. के.

entirely in Prākṛit. The Bhāva-prakāśana and Nātaka-lakṣana-kośa record an opinion that Sanskrit was allowed for the king in a Sattaka, but this play allows not only the king but also some other characters to speak in Sanskrit. It is really a note-worthy convention that Nayacandīa is making even his Sanskrit-speaking characters utter some of their verses in Prākṛit. When a Prākṛit-speaking character, the Celi, utters a Sanskrit verse, the apologetic *samskr̥tam āsṛitya* is there. Unless some more Sattakas of the type of Rm come to light, the promiscuous use of Sanskrit and Prākṛit cannot be satisfactorily explained, nor is it confirmed by the views of any theorists so far known.

Nayacandīa makes the bards sing the glory of Jātracandra in three languages, Sanskrit, Prākṛit and Marāṭhi, the Marāṭhī passage deserves our special attention. I am reproducing it below from the Poona ms (folio No 3a) without any corrections.

जरि पेखिला मस्तकावरी केशकलापु ।  
 तरि परिस्खलिला मयूराचे पिच्छप्रतापु ॥  
 जरि नयनविषयु केला वेणीदंडु ।  
 तरि माशाजाला अरारथेणीउडु ॥  
 जरि रंगोवरी आला विराल भालु ।  
 तरि अर्द्धवदमळु गाला अर्णापुजाळु ॥  
 भ्रूशुगळु जाणु । नधीकृतकला विनापु ।  
 नयनविलिपु जाला पजतु नि प्रतापु ॥  
 मुख्यमडल जाणु राशा देवताचे मडलु ॥  
 सव्वंगलुदरतागुत्तमनु भसु ।  
 कल्पद्रुम जैसे सर्व्वलोक आशाविश्रामु ॥

This is a specimen of literary Marāṭhī of the age of Nayacandīa or, to be more definite, of the period of the ms, Samvat 1035 (A D 1477-78). Perhaps a line rhyming with the ninth is missing. The passage is certainly in Marāṭhī of an archaic type but not very old. It shows the full development of the characteristic features which belong to the language in its New Indo-Āryan stage and which cannot be traced to the Middle Indo-Āryan, for instance, the formation of the past tense in *-l pekhila, pariskhalila, kelā, jālā, ālā* and *bhalā*, with its agreement with the subject, secondly, the formation of the Genitive in *mayurānce* and *devatace*, both sing and pl, and lastly, the form *jālā*, twice used without the present-day aspirate which came into use some time in the beginning of the 19th century.

## Mārkaṇḍeya and his Vilāsavatī

Mārkaṇḍeya is the author of the Prākṛta-sarvasva<sup>1</sup> which occupies an important position among Prākṛit grammars. Very little is known about his personal history. He composed his grammar in the reign of Mukundadeva who ruled over Utkala or Orissa. There was a king of Orissa of this name during the second half of the 17th century A. D. to which period Mārkaṇḍeya may be tentatively assigned. Prohibiting the use of Genetive for purposive Dative, he remarks thus in his grammar (V. 131)

क्वचिन्न तादर्थ्ये । तादर्थ्ये विहिताया चतुर्थ्या षष्ठी न स्यात् । 'पाणाञ्ज गओ भमरो लम्भइ दुक्खं गइँदेसु ॥' 'सुहाव रजं किर होइ रण्णो ।' इति मम विलासवतीसट्टके ॥

The remark is quite plain, and we learn that Mārkaṇḍeya composed a Sattaka, Vilāsavatī by name. Viśvanātha (c. 14th century A. D.) mentions in his Sāhityadaipāṇa (VI 277-79, prose remark) one Vilāsavatī, a Nāṭya-rāsaka, which obviously must be an earlier and different work. The name of Vilāsavatī as a heroine is pretty old and figures in the stories composed by Haribhadra (8th century A. D.), Sādhārana (11th century A. D.)<sup>2</sup> etc. If we can discover a MS of the Vilāsavatī Sattaka, composed as it is by an eminent Prākṛit grammarian like Mārkaṇḍeya, it would be of great value to assess the nature of Prākṛit in a Sattaka.

## Viśveśvara and his Śṛṅgāra-mañjarī

Viśveśvara,<sup>3</sup> the son of Laksmīdhara, belonged to Almodhā or Almora, and flourished during the first quarter of the 18th century A. D. The editors of Kāvya-mālā have recorded that his eighth descendent, Deveśvara (Cunilāla) by name, lived some time earlier than 1910 at Anūpaśahara on the Ganges. It is said that Viśveśvara began his literary enterprises at the age of ten and died prematurely at about forty. He is a voluminous writer, and there stand against his name more than twenty works of which Navamālikā is a Nāṭikā and Śṛṅgāra-mañjarī is

1 Edited by S. P. V. Bhattanatha Swami, Vizagapatam 1927; L. Nitti-Dolci. Les Grammaires Prākṛits, Paris 1938, pp. 89 etc.

2 Jinaratnakośa by H. D. Velankar, Poona 1944, p. 358.

3 Kāvya-mālā VIII, pp. 51-52; M. Krishnamachariar. History of Classical Sanskrit Literature, p. 355.

a Sattaka<sup>1</sup> I could get two MSS<sup>2</sup> of the latter; and its contents are analysed below

I After the *nāndī* verses, in which are invoked Pārvatī and Madana, the Sūtradhāra, who is out to please the audience, hears the Natī describing the spring behind the curtain. As she compares spring with Sattaka, he takes a hint and decides, in consultation with her, to enact the same, depicting amorous sentiment, especially in separation. He explains to her that the Sattaka to be staged is the Śingāra-mañjarī (Sk. Śingāra-mañjarī) which gives rise to great wonder, which has well-shaped characters, and the limbs of which are set at various places (*vihāra-saṁbhāva-saśalānigā*, p. 2). Its author is Viśveśvara, the son and disciple of Lakṣmīdhara of great learning, and it is being staged at the behest of the learned assembly which has rightly judged its merits. Sūtradhāra feels highly pleased that his beloved well suggested what he had in mind.

In a park, then enters the king, Rājasēkhara, praising sleep which acquaints one with abnormal experiences (in dream). He is yearning for an unknown person. Inquired by Vidūṣaka and with intervening remarks from him, the king narrates to him his latest dream. He saw therein a girl of exquisite beauty, and felt very happy almost like India, the girl appeared to be in a mood of disappointment, Vasantatilakā, maid-servant of the queen, led her in saying that it was time for royal assembly; and she went out with heavy steps, looking at him. The king, who is suffering from pangs of separation, expresses his fear that the queen might come to know about this. He is assured by Vidūṣaka that he might soon meet that girl, but he is pessimistic, for he knows neither her name nor place. He has now come to the park where he had seen her. Vasantatilakā comes there; the king suspects whether she overheard his talk; Vidūṣaka holds a subtle and shrewd conversation with her; and therein it is disclosed that she did overhear the passionate expressions of

1 The colophon of the MS. reads *sītāka*.

2 Both of them belong to the Government collection in the Bhandarkar Oriental Research Institute, Poona 4, their Nos. are. 810 of 1886-92 and 435 of 1892-95. The latter is a good MS. containing the Prākṛit text which has interlinear Sanskrit *chāyā* in red ink on some three pages at the beginning and some six pages in the middle. It is dated Śaka 1639, i. e. A. D. 1716-17, and thus almost contemporary with the author.

the king. The king admires her sharp grasp, takes her into confidence, and tells her his vision in the dream. She realizes that he might have seen her friend Śrngāra-mañjarī, she requests him to paint her portrait, and from that she discloses that it was that of her friend Ś-mañjarī. She writes on it a verse from her friend who, she conveys to the king, is also in love and pining for him helplessly. She takes king's permission to convey all this to her. Evening is announced.

II With that painting-board in his hand, the king is brooding over Ś-mañjarī's beauty and poetic skill. Now and then Vidūṣaka is adding his comments. Both of them discuss how queen Rūpalekhā is jealously guarding the heroine, Ś-mañjarī, whom, consequently, they are not able to see. The king tells Vidūṣaka that a woman is always unhappy at the presence of a co-wife. While the king is conveying his plan to Vidūṣaka, he receives an invitation from the queen, through Mādhavikā, to attend the worship of Madana in the park, he goes thither immediately, being led by Vidūṣaka, he is reminded of the heroine seen in that park, both of them wax eloquent on the scenes of spring, visible in the park. They halt under a Mādhavī bower awaiting the queen who arrives with her retinue and begins describing spring. They all proceed to the spot of worship, and the king takes seat with the queen. Vasantatilakā taunts Vidūṣaka on the throbbing of his left eye. he feels offended and talks of his learning. He has a quarrel with her. He feels defeated and wants to quit the royal company carrying a fig for the prospect of *dakṣinā*, because his merits are not recognised. At queen's request, he stays there, and with great reluctance, she had to call Ś-mañjarī to act as a judge, expert in sentiments, to settle the dispute between the Jester and maid-servant. Mādhavikā brings Ś-mañjarī who is quite happy at the opportunity of seeing the king. The queen does not want King and Ś-mañjarī to see each other for long, she requests the king to begin with her Madana's worship, so that the dispute might be decided in the mean time. Vasantatilakā and Vidūṣaka begin their dispute about *śrngāra* in the presence of the judge, Vidūṣaka feels that the real purpose, namely, that the king might see the heroine, is served, he gives no replies, and thus loses in dispute. As the business of arbitration is over, the queen asks the heroine to go back, and she, along with the love-lorn king, continues her worship. The blessings of all-powerful Madana are invoked from

behind the curtain. At queen's suggestion, king retires to the terrace.

III After a little discussion with the king on some aspects of love, Vidūsaka informs him how the queen is strictly guarding the heroine, and how even Vasantatilakā's movements are restrained, lest she might bring about a meeting between king and heroine. Still Vidūsaka managed to see Vasantatilakā. He learnt from her that the heroine is terribly suffering from separation; and every cooling measure is having an adverse effect on her. She is almost ready to end her life in order to get rid of this anguish of passion by hanging herself with a creeper-ropc. To save her, she has been assured of a meeting with the king under the Mādhavī bower. She is living on that hope, and the king, if he is sincere, should kindly save her. Seeing that *pradosa* is announced, Vidūsaka requests the king to go to that spot and save her. Both of them proceed thither, describing various scenes. It is getting late at night, and they are wending their uneven way in thick darkness. They reach the rendezvous. There enters Śṛṅgāramāñjarī with a blue veil and accompanied by Vasantatilakā. They are chatting about darkness in which the heroine's face is a moon indeed. The king is happy to hear their sound. With auspicious omens they reach the appointed spot. The king catches the opportunity, goes ahead, and leads the heroine to the bower, and they are left to themselves. The bashful heroine is patronisingly consoled by him, and he solemnly assures his whole-hearted love to her and further confirms it by falling at her feet. As she is ready to go, the king requests her to continue her love. Vasantatilakā expects the same from him. The king assures that for him, as for a bee, she is a lotus in preference to all other flowers.

IV The king remembers his meeting with the heroine and thinks about her beautiful limbs. He feels sorry at the cruel behaviour of the queen who has, by this time, imprisoned Vidūsaka and Vasantatilakā and kept Ś-māñjarī in a guarded dark room, under solitary confinement. Vidūsaka enters lamenting over his lot especially in the prison. He approaches the anxious king and tells him how he has been luckily free. Inquired about the heroine, he narrates the following details. 'To-day the queen went to worship Pārvatī, immediately after the jublations, a divine voice discoursed to the queen about the duties of a devoted wife, taking the hint, she decided to bring together Ś-māñjarī and the king, and she

released all' The king felt happy and surprised at this sudden development. The penitent queen comes along with heroine and attendants, and the king welcomes them all. She presents Śrngāra-mañjarī to him, and bestows on her the status of equality, that of a co-queen. He accepts her according to Gandharva marriage, he gives a gift of jewelled wristlet to Vidūsaka. Vidūsaka is going home but returns with minister Cārubhūta who greets the king as a Cakravartin and discloses the following details. Śrngāra-mañjarī is the daughter of Jatāketu, the king of Avanti, her husband would become a Cakravartin, she was being carried away by Mammālin who had become a demon according to some curse which came to an end on the way, and she was dropped down in a hermitage, thence she was brought to the palace and kept with the queen. The queen regretfully realized that Ś-mañjarī was the daughter of her brother-in-law (*āvutta*), and she apologised to her for the treatment so far given. The heroine thanks her in return. The king prays for an all-round welfare.

As Sattakas, shaped according to the definition of Nāṭikā with certain reservations, both Karpūra-mañjarī and Śrngāra-mañjarī have much in common; and they inherit good many motifs, with or without minor changes, from the earlier plays<sup>1</sup> of Bhāsa, Kālidāsa, Harṣa etc. In certain details Km and Śm have close resemblance. Their titles, the names of queens, the quarrel between Jester and maid-servant, a philosophical discussion between king and Jester about love, etc. But everywhere Viśveśvara handles the situations and contrivances more skilfully, as contrasted with parallel situations in Km, the quarrel in this play is devoid of bald abuses, and the author is not tempted to give a dry list of names of female guards. Viśveśvara does not slavishly follow Rājasekhara's special ideas and expressions, though in a few places we are reminded of certain verses and idioms in Km. The king sees the heroine in a dream, he paints her in a picture, then her identity is ascertained. All this reminds us of the plot of Viddha-sālabañjikā of Rājasekhara and the development of love-relation between Usā and Anuruddha, and between Kandaupaketu and Vāsavadattā. The idea of bringing the heroine as an arbitrator is well conceived and managed with dignity. Thus she is proved to be a veritable *śrngāra-mañjarī*, as her name connotes. Viśveśvara shows a good deal of poetic

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1 Especially Svapnavāsavadatta, Malavikāgnimitra, Ratnāvalī, Priyadarśikā



talent, smooth and flavoury presentation of details, and lucidity of expression. Some of his discussions are stiff. All his characters speak Prākṛit, and there are few Yavanikāntaras. One of his remarks indicates that *samdhyantras* may be admitted in a Sattaka; and it is already noted above that Vāsudeva detects some of them in the *Kaapūna-mañjarī*, though some theorists explicitly prohibit them.

#### Ghanaśyāma and his *Ānanda-sundarī*

The poet Ghanaśyāma<sup>1</sup>, who calls himself *mahārāstra-cūḍāmanu* and who possessed epithets like *Kaṅthūava*, was the son of Mahādeva and Kāśī, and a grandson of Caundāḥ Bālāḥ. Īśa was his elder brother, Śākambarī, his sister, Sundarī and Kamalā, his wives, and Candrasēkhara and Govardhana, his two sons. He was born in 1700 A. D., and lived as far as 1750. At the age of 29 he became the minister of Tukkoḥ I (1729-1735) of Tanjore. He was a voluminous writer, starting his literary career at the age of 18. As he himself reports, he composed 64 works in Sanskrit, 20 in Prakrit and 25 in vernacular, a detailed list of his compositions is already prepared by Prof Chaudhuri in his paper; and he covers various branches of literature: plays, poems, anthologies, Campūs, commentaries and treatises on technical subjects like grammar, rhetoric, philosophy, etc. Ghanaśyāma was offensively self-conceited, and he paraded his learning in various quarters. He looked down upon earlier authors, even of established eminence, and he held poor opinion about their literary achievements. He styles himself *śarva bhāṣa karu*, with a mastery over seven or eight languages and scripts. He feels himself quite competent, almost equal, if not superior, to Rajasēkhara, in composing a Sattaka which is entirely in Prakrit. His attitude towards Prakrit is well expressed in the conversation between Vidūsaka and Sutrādharā. In his opinion, an eminent poet need not be ashamed of composing works in Prakrit. A heretic shuns a sacrifice, a voluptuary, virtues, a block-head, learning: one vainly condemns whatever is impossible for oneself. Those who are skilled in only one language are part-poets, while he who can compose in many languages is a full-blown poet of renown. According to Prof Chaudhuri's list, Ghanaśyāma appears to

1 For the life and works of this poet, see Prof J. B. Chaudhuri's paper 'Sanskrit Poet Ghanaśyāma', *Indian II Quarterly*, vol. XIX, 3, pp. 237-51.

have composed three Sattakas 1) Vaikuntha-carita, 2) Ānanda-sundarī, and 3) an anonymous one.<sup>1</sup> Two MSS<sup>2</sup> of Ā-sundarī have been accessible to me, and its contents are summarised below.

I. After benedictory veises invoking Viṣnu-Lākṣmī etc, Sthāpaka or Sūtradhāra and Vidūṣaka discuss a letter from an Association (*sāmāyuka-lekha*) for staging an interesting play; and it is decided to enact a Sattaka, the Ānanda-sundarī, composed, at the age of 22, by Ghanaśyāma (described) who is as competent as Rājaśekhara, who has won a title Kanthūava, and who can compose works in various languages Sūtradhāra, who is wishing for a son, suggests the plot by a simile. Śikhandaçandra marries the daughter of Candavega, he has a son from her, and he becomes a universal monarch

The king reflects on his fortune and discloses certain details. The minister Dīṇḍiraka has been sent out to subdue Vibhāṇḍaka of Sindhudurga who refused to pay the tribute, and he is expected to come back victorious. The king hopes that his anxiety for a son would soon disappear. The king of Angas has sent his daughter Ānandasundarī to win his affection, fearing that the queen might know this, Ā-sundarī has been dressed as a man, with a name Pingalaka, and given in charge of the chamberlain Mandāraka, and as foretold by an astrologer, she might have a son. Bards greet the king with morning prayers by describing the advancing day. Vidūṣaka has offended unwittingly another Brāhmana Mandūraka; and the king settles the quarrel by a present to the latter. The king wishes to see a *nāṭaka* staging how Ānandasundarī was brought etc. composed by Pārijāta-kavi. Pingalaka and Mandāraka are also invited, and a *garbha-nāṭaka* is introduced. It depicts how

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- 1 It has to be seen whether this anonymous play can be the Navagraha-carita which, though put by Keith under Nāṭaka (The Sanskrit Drama, p. 345), is described by M. Krishnamachariar (History of Classical Sanskrit Literature, p 248) as Sattaka in Prakrit. It is necessary that MSS. of Vaikunthacarita and Navagrahacarita should be inspected and seen whether they are Sattakas
  - 2 One complete ms. containing Prakrit text and Bhattanātha's Sanskrit commentary belongs to the Government collection at the Bhandarkar Oriental R. Institute, Poona, No 432 of 1899-1915, and another a transcript of a ms. No. 683/4681 from The Tanjore Sarasvati Mahāl Library, Tanjore. The latter is wanting in some portion at the beginning.

Ā-sundarī, was dressed as a man and brought to the harem. As the characters of the spectators are there in the *garbha-nāṭaka*, a good deal of fun is created by Vidūṣaka who often misunderstands the situation. The king broods over Ā-sundarī's beauty while the play is going on. The time for midday meals is announced, and all get up for bath.

II. The king tells Vidūṣaka that Hemavati divulged their secret to the queen with the result that Mandāraka has been chained and Ānandasundarī is confined in the ornament box by her. He reflects over the miserable lot which has befallen that beautiful girl on account of queen's jealousy. Vidūṣaka blesses him with good luck. Then to divert king's mind, there enters the poet Pārijāta, alias Kaṅthīava, vaunting his poetic abilities. In a high-flown style, full of long compounds, subtle allusions and mythological references, he praises the metropolis Śrīkhalāvati and its specialties, the palace Damayuka, and the king Śikhāṇḍacandra of great glory and his virtues. The king is highly pleased and is ready to give any present, even his kingdom, to the poet who declines the offer by saying that he already possesses the *kavitā-mahā-sāmrāṇya*. To divert himself the king proposes to Vidūṣaka that they should describe the various limbs of the heroine Ā-sundarī, and they do so by singing the lines of a verse alternately. The king is suffering acute pangs of separation which are heightened by midday announcements of bards. he realizes that the real remedy is to win queen's favour.

III. The king feels happy now, because he has been able to win queen's favour. With sly interpellations Vidūṣaka wants to know how this could be achieved. The king narrates the details how he met her in the bed-room, how she was angry with him, how he lay prostrate at her feet like a servant, and how thus finally her heart was won over and she promised to celebrate his marriage with the heroine Ānandasundarī. The queen enters with the heroine and attendants, the former in wedding dress the king must have an issue, so the marriage is approved by all. The queen bestows the heroine on the king, and the wedding ceremony is celebrated. The couple is blessed and greeted by all; and Vidūṣaka exchanges a few bitter jokes with maid-servants. The king, heroine, Vidūṣaka, etc. come to the Śingāra-vana where the heroine is made acquainted with various trees etc. The evening and rising moon are announced by bards, the king and heroine retire to the bed-chamber.

IV. Vidūṣaka finds the king anxious about heroine's worries whether king's love for her would remain firm, whether she would have a meritorious son, and whether she would deliver happily. The king has assured her duly. Vidūṣaka cuts a few jokes with him, and getting the necessary details he assures him that the period of pregnancy is full and that she would certainly deliver a son. The victorious minister Dindīraka arrives. A *garbha-nāṭakā* composed by Pārijāta-kavi is staged. It is shown how Dindīraka leads a fleet, how the demon Vibhāṇḍaka is overpowered and made to run away by a sudden terrific uproar, and thus the victory was won. The king is highly pleased with this triumph, and is almost ready to give his kingdom to the brave minister. Just at that moment the report of the birth of the prince is conveyed to the king. By eating a miraculous herb sent by her father Candavoga, Ānandasundarī is quite hale and hearty. The queen enters accompanied by heroine with the child and attendants, and congratulates the king on the birth of a prince. The queen names the prince Ānanda-candīa and puts him on king's lap. Bards greet the king, and the play ends with a significant *Bharata-vākya*.

Ghanaśyāma almost vies with Rājaśekhara in composing a Sattaka, it must be said to his credit that he has a sufficiently independent plot, and excepting a few echoes of expression, he borrows very little from the Karpūramañjarī. The introduction of two *garbha-nāṭakas* is a peculiarity of the Ā.-sundarī, especially because they represent episodes which are a part and parcel of the theme of the play itself. It appears from a casual remark of Vidūṣaka that Ghanaśyāma believed that a Sattaka without a *garbha-nāṭaka* is positively faulty (*apahāsa-bhāṣana*). Ghanaśyāma is more a Sanskrit poet; and some of his forms and expressions are so artificial in Prākṛit that at times his verses become intelligible only after they are rendered into Sanskrit. That only shows that later authors lacked close touch with the genuine style of early Prākṛit works and still finished their compositions mainly by studying Prākṛit grammars. In this respect Viśveśvara's expressions are more natural in Prākṛit than those of Ghanaśyāma. Rājaśekhara and other authors do use certain Deśī words. In a way the same tendency is carried to its logical extreme when Ghanaśyāma freely and studiously uses a number of Marāṭhī nouns and roots: some of his usages are current even in present-day Marāṭhī. To a great extent the interest of the reader or spectator of this play is sustained by the

light humour with which many of the conversations and remarks, especially of Vīdūṣaka, are replete. The author creates humour by words of double meaning, stray picky remarks, caricature of holy things, exaggeration, innocent tricks and slips, sly jokes, somewhat vulgar references, outspoken frankness and by light remarks on serious occasions. Ghanaśyāma is well-known for his pride and show of learning, and it is not surprising that the poet Pārijāta, alias Kanthūava, is only his own replica. The entire play in four Yavanikāntaras is in Prakrit Sūtradhāra, however, once quotes a Sanskrit verse which brought to Ghanaśyāma the title Kanthūava, and a second time repeats the request of the Association in Sanskrit. The king also speaks in Prakrit, only once in the fourth Yavanikāntara, he sings a verse in Sanskrit (*Sanskṛtam āśritya*) This sporadic use, I think, has nothing to do with the view of some theorists that the king is to speak in Sanskrit.

#### g) CANDRALEKHĀ A SATTAKA

It is but inevitable that a late author like Rudradāsa has in view the earlier definitions<sup>1</sup> of Nāṭikā and Sattaka, and that his Candralekhā is influenced by the existing models of the same. The characters of Mānaveda, Devī and Candralekhā are of the time-honoured mould and quite suited for a Sattaka. The principal sentiment in the Candralekhā is erotic or *śṛṅgāra* presented in its various aspects and through suitable styles or *vr̥ttī*. The marvellous sentiment, as stated in the Sūhityadarpaṇa, is supplied in this play by introducing the jewel Cintāmaṇi. Other sentiments like *raudra*, *vīra*, *bhāyānaka* and *bībhatsa* are absent. We have a Sthāpanā at the beginning with Sūtradhāra and Pāripāśvaka. There are no Praveśaka and Viṣkambhaka, and instead of Anka we have Yavanikāntara. All the characters have their speeches and verses in Prakrit. It is only the names of characters and stage-directions that are in Sanskrit. It is natural that they should be in the same language in which the characters speak. This rule was observed by Aśvaghoṣa,<sup>2</sup> but after him the practice appears to have fallen into disuse and replaced by the convention of using Sanskrit for them. None of the Sattakas has reverted to the practice seen in Aśvaghoṣa's plays. The adjective *bandhuranāga* perhaps indicates that Rudradāsa has no objection for introducing Samdhyangas which are prohibited by Śāradātanaya. Thus the

1 See pp 21-3 above

2 Keith. The Sanskrit Drama, p. 86.

Candralekhā fulfils the essentials of a Sattaka, and most of the motifs on which its plot is built are found in the Karpūra-mañjarī as well as in some Nāṭikās.

v) KARPŪRAMAÑJARĪ AND CANDRALEKHĀ

Reading side by side the two Sattakas, Karpūra-mañjarī and Candralekhā, one is struck by the remarkable similarity between them. Some of the scenes and their sequence in Cl. closely resemble, if not imitate, the parallel scenes in corresponding places in Km., and a few instances may be added here. I. The Prastāvanā of Km. and Sthāpanā of Cl., the king, queen and Vidūsaka offer descriptions with the seasonal back-ground of spring, the heralds greet the king, Jester quarrels with a maid-servant, a beautiful heroine is described, Bards announce evening, and the characters retire from the stage. II. The attendant tries to divert king's mind, the king broods over heroine's beauty, in Km. the king sees the heroine on the swing and in Cl. at the singing entertainment, both king and Vidūsaka sing alternative lines of a verse and describe the maiden with fanciful imagery.<sup>1</sup> III. The king and heroine meet in a park, the rising moon is described, and the meeting is dispersed by the queen's arrival. IV. The heroine is put into a prison by the queen and guarded by a battalion of maid-servants.

Then there are many ideas and expressions common to both, and the prologue at the opening is a good illustration therein. Īśvara and Pārvatī, quarrelling in love, are referred to, Sattaka is defined, the author introduces himself, informs the audience at whose instance the play is staged, and gives the gist of the plot, and in all this even some sentences are identically worded. A few common ideas may be noted here. The Caitra breezes touch the Cola girls, and they are enjoyed by cobras on their way (Km. I. 15, 20 & Cl. I. 23-4); Vidūsaka claims hereditary learning (Km. I. 18. 1 & Cl. I. 26. 2); the entrance of a heroine with moon-face (Km. I. 25. 6 etc. & Cl. I. 30, 31); musk cannot be sold in a village (Km. I. 18. 18 & Cl. II. 9. 26), Jester has a truce with the maid-servant (Km. II. 6. 14-15 & Cl. II. 10. 15), the king requests the heroine not to stand up lest there might be physical pain to her (Km. III. 21 & Cl. III. 12. 11-12), the king with horripulations resembles a Kadamba plant

1 Konow puts both the lines of a verse in the mouth of Vidūsaka. He has recorded some mss. which put one line in the mouth of the king and the other in that of Vidūsaka. Rudradāsa appears to have had before him such mss. of Km.

(Km. III 24 & Cl III 13); the appearance of earth at moon-rise (Km III 25 & Cl III 15), the achievement of the king in this play (Km IV. 23 & Cl. IV 29), etc. There are also a few common or nearly common expressions, besides those in the Prologue, between the two works see for instance, Km I 19. 7 & Cl. I. 26. 13, Km. I 36 1 & Cl I. 47 7, Km. II 1. 3 (note the variants) & Cl. II. 1. 4; Km. III 24 2 & Cl. III 14. 2, Km. III. 26. 1-2 & Cl. III 16. 2-5; Km IV 9. 2 & Cl IV 26. 1, etc. Some verses have a similar ring, at times with certain common words, and some of them have the same metre in corresponding contexts for instance, Km. II 10-11 & Cl. II 14-15, Km II. 32 & Cl II. 23, Km III. 29 & Cl. III. 21; etc and Km. I 1-2 & Cl I. 1-2, Km I. 17 & Cl. 24; etc. Even some of the stage-directions are nearly the same at similar contexts see for instance, Km I 25 10-12 (see the variants) & Cl. I 27. 16-17, Km III 20 24-25 & Cl III 12. 9-10, etc. In giving the list of maid-servants (Km. IV. 9. 8 etc. & Cl. IV. 26. 7 etc.) Rudradāsa, somehow setting aside his sense of moderation, mechanically follows the model of Rājasekhara. The opening words *bhaddam hou or deu*, with some symbolic auspiciousness, are common to both, and it is not unlikely that the title Candalokha, which in the case of Natikā and Satṭaka should be the same as the name of the heroine, has suggested itself to Rudradāsa from the title of the Mṛgānkalekhā Katha of Apabhraṃṣa to which Rājasekhara has made reference in his prologue. Some of the motifs and situations are common, in a way they are found, with or without minor changes, in most of the Natikas and Satṭakas. The king becomes a Cakravartin after marrying a princess who is brought to his palace through some miraculous means, he falls in love with her, and she also loves him, the fever of love increases on both the sides, she sends a love letter to him, he sees her and also meets her, the suspicious queen watches her movements and finally imprisons her, at last the queen becomes favourable, and the wedding ceremony is celebrated.

There are certain aspects of Km which have not got their counterparts in Cl the round-about abuses exchanged by the Jester and Ceu, King's dream and Vidusaka's counter-dream, and the discussion about the philosophy of love between the king and Jester. Whatever is ostentatious, excessive and extreme in Km. is often toned down and presented in a sober form in Cl. The vaunting Bhauvananda with his licentious creed is replaced by the jewel

Cintāmaṇi presided over by a patronising and benevolent deity, the swing and Aśoka scenes have their purpose served by a singing entertainment Rājaśekhara, as a young court-poet and having his play staged at the instance of his cultured wife Avantisundarī, shows a youthful buoyancy in depicting the amorous sentiment, his descriptions of womanly beauty are frank, and pining plaints of separated lovers are outspoken. Rudradāsa, however, shows a great deal of self-restraint without sacrificing the flow of sentiment he fully describes his heroine, but she is not half-naked, brought before the king in her bathing dress, he gives fewer opportunities for the king to see and describe the heroine In fine his amorous sentiment is characterised by a subdued spirit and presented with moderation.

Rudradāsa has his innovations and improvements The episode of the Sārikā bird, which is placed in the throat of a statue put in the drawing-room of the king and which overhears king's talk to divulge it to the jealous queen, is not found in Km, but it is well used in Cl. to heighten queen's anger. A similar motif is employed by Rājaśekhara in his Bālarāmāyana (V. 6) The scene of various feudatories paying respects to the king, introduced in Cl, has nothing dramatic about it; but possibly it is intended to tickle the vanity of Mānaveda who is not an imaginary hero but a ruler contemporary with the author. In Km., the heroine gives all her personal details to the queen, and their relation is clear almost from the beginning this has forced Rājaśekhara, through the mouth of Bhairavānanda, to give non-factual or imaginary names of the parents of Ghanasāmañjarī which is only another name of Karpūramañjarī whose parents are already once mentioned, and also to introduce that hide-and-seek scene so hard to manage on a simple stage Rudradāsa has successfully improved on this. The heroine, when she comes first, is recognised only as noble-born, and her real identity and relation with the queen are disclosed almost at the end In a way all this can be managed better on the stage.

Rudradāsa makes no reference whatsoever either to Rājaśekhara or to his Karpūra-mañjarī as for instance Nayacandra has done. The above observations make it abundantly clear that Cl. is primarily based on Km. and inherits many of its details. But the Candralekhā, it has to be admitted, distinguishes itself mainly on account of its author's individuality which is that of a rigorously trained poet who is endowed with a sober mind, pious temperament amateur skill, uncreative but orderly genius and subdued zeal.



## vi) CANDRALEKHĀ, AS A LITERARY PIECE

When the spring season is bathing the earth with beauty, the miraculous jewel Cintāmaṇi brings to the palace of king Mānaveda a lovely girl, of noble descent and winning appearance. The king falls in love with her, and she also feels attraction for him. The queen is suspicious and guards her movements. The king suffers pangs of separation, and his mind is being diverted by Vidūṣaka and attendants. Once he gets an opportunity to see and hear the heroine singing in the Ruby park. Along with the passion of lovers, the jealousy of the queen increases. The lovers meet each other in the Plantain arbour. The queen now keeps the heroine in chains. The lovely heroine, it is disclosed, is Candralekhā, the cousin sister of the queen, and she was already betrothed to Mānaveda whom she would make a universal monarch. The queen consents to the marriage, and Mānaveda is wedded to Candralekhā. This is the outline of all that we get in the Candralekhā by way of plot. The story is neither engrossing, nor are the threads of the plot complicated. This is all quite in keeping with the spirit of most of our dramas, and the subject-matter is just of the pattern dictated by theory for a Nāṭikā, and consequently for a Sattaka. In working out the development of the intrigue and some of the details of the plot (for instance, the Sārikā episode, Vidūṣaka talking in dream, keeping the heroine unrecognised almost upto the end, etc.) Rudradāsa shows some cleverness. The characters are of time-honoured mould, their words, movements and acts have nothing extraordinary about them that they might get individualised and capture the attention of readers or spectators in short there is no attempt at characterisation. Due to want of action, the Candralekhā is more a dramatic poem with a set of florid and poetic extracts than a play, it deserves to be read, nay studied, rather than witnessed; and its author stands before our eyes more prominently as a poet.

Rudradāsa has created many an opportunity for descriptions in which he could exhibit his poetic ability: the king Mānaveda, his metropolis, the spring scenes in the park etc., physical charms of a maiden, the condition of separated lovers, the singing entertainment, the evening, moon-rise, the feudatory kings etc. He takes peculiar pleasure in presenting long metres and prose passages loaded with lengthy compounds. These long speeches rumbling with compound expressions would certainly torture an audience.

What could have been gracefully acted in sharp conversation is described there at length. Racy conversation with pithy sentences pushing on the plot in a brisk manner is a thing perhaps unknown to our author. Even the Jester's quarel with the maid servant has nothing particularly light and humorous about it. The pining plants and the passionate outbursts of the king in the presence of Jester etc. afford nice occasions for the poet to introduce lyrical stanzas describing beauties of nature, graces of women and caprices of cupid. Rudradāsa's depiction of love or amorous sentiment lacks buoyancy and is presented under much restraint.

Apart from the artificiality of his Piākṛit dialect, Rudradāsa's style is forceful but heavy. His descriptions present a flurry of high sounding words, and there is little of originality and subtle touch in the imagery projected by him. Some of his ideas in the description of moon-light and heroine's graces have an air of novelty, but it is often obscured by heavy and elaborate expression. His rushing composition often reminds us of the style of Bhavabhūti and Rājasekhara, the latter, of course, is his immediate model. Though he does not possess much ease of Piākṛit expression, he can nearly rank with Rājasekhara in his love for long metres and his mastery over Prākṛit versification. Some of his gāthā varieties are quite happy in their sound and sense, and here and there, though to a less extent when compared with Rājasekhara, he shows some inclination for sound effect and alliteration.

This play, as the author tells us, was composed for the *pandita-mandala*, the Learned Circle, in the court of Mānaveda. Rudradāsa thus sought the approval of men of learning who were intent on discerning poetic merits and beauties in his play. He has strained every nerve to give elaborate descriptions, highly decked prose passages and high sounding verses, it is a fine exercise in cultivated style through literary Prākṛit; but the result has fallen short of what a drama should really be.

#### vii) PRĀKRIT IN THE CANDRALEKHĀ

In estimating the cultivation of and the composition in a literary language, three factors are to be mainly considered: the grammatical mould, the literary nourishment and incidental influences. To be more explicit, in judging the composition of an author in a classical language we must try to ascertain what grammatical system he had studied, what tract of literature in that language

he was acquainted with, and what incidental influences on his language have been there from contemporary regional languages, from the author's mother-tongue and from his specialised knowledge etc. A post-medieval Jaina author from Gujarāt and round about writing in Piākṛit shows sufficient mastery over Hemacandra's Prākṛit grammar. His language shows that he is acquainted with Aṛdhamaḡadhī canon, post-canonical treatises and Prākṛit (or, as we call it to-day, Jaina Māhānāstī) works of authors like Haribhadra. The Sanskrit language in which he is normally adopt, the popular Apabhṛmśa poetry with its various peculiarities, the vernacular idioms and words, and the Jaina technical terms—all these, in some degree or the other, leave their stamp on his language and style. Many post-medieval Prākṛit authors from the North not only show, like earlier authors, traces of popular Apabhṛmśa in their language but also add, without any hesitation, their songs and specific descriptions in Apabhṛmśa almost in continuation of their Prākṛit composition. For us, from a distance, this is rather strange; but for them, and really speaking, composition in Prākṛit and Apabhṛmśa, side by side, was but natural and inevitable in the North in post-medieval times.

The South Indian authors like Lalasuka, Śrīkantha, Rudradāsa and Rāma Pānīvāda who come from the extreme South, have contributed their mite to Piākṛit literature under great handicaps which we may try to appreciate. They belong to the decadent period of Piākṛit literature, Prākṛit had no attraction for them as the language of their religious scriptures, they lived in a part of the country where the current languages were of Dravidian stock and unconnected with any stage of Prākṛit, and their acquaintance with the Indo-Āryan languages was mainly through the study of classical Sanskrit grammar.

In the light of the above remarks, a study of Candralekhā shows certain facts. Rudradāsa is following the Prākṛit grammar of Vararuci, the first nine chapters, as available in southern mss. About the Piākṛit literature which he had studied there is very little direct evidence in his style and language. He does not appear to have studied any Prākṛit and Apabhṛmśa works of Jaina authors from the North; their influence is not seen at all. The Karpūramāñjarī of Rājasekhara, as preserved in South Indian mss., was there before him, and he has closely followed it, even reproduced some sentences from it. It is quite likely that he studied Prākṛit

portions of plays, gāthās from Hala's Kośa and poems like Rāvanavaho. His strength as a Piākṛit poet is mainly based on his thorough grounding in Sanskrit language and literature, his ability to corrupt Sanskrit words into Piākṛit, directly or analogically, by applying the rules of Vaaruci's grammar, and lastly, on his facility of handling various metrical forms including the varieties of gāthā. It is but natural that the Piākṛit of Candrakhā sounds artificial, much different from the lively expression in genuine Prākṛit literature

Minor dialectal differences apart, the classical Piākṛit stage, as distinguished from Sanskrit, characterises itself by certain phonetic peculiarities—the loss of vowel sounds *r*, *ṛ*, *ai* and *au*, the reduction of three sibilants to one, the final syllable to be necessarily a vowel, at times with *anusvāra* or nasalisation, simplification of conjunct groups through processes like assimilation, and the law of quantity which 'brings about shortening of long vowels before double consonants, reduction of several consonants to two and sometimes loss of one of the two consonants after an original long vowel or after a vowel which was originally short and has only been lengthened at the same time'.<sup>1</sup>

Speaking about its phonetic aspect, with Sanskrit at one end and the rise of Modern Indian languages at the other, the intervening stage of Prākṛit in its wide sense or Middle Indo-Aryan can be split into various consecutive sub-stages.<sup>2</sup> Old or Early Middle Indo-Aryan (Early Prākṛit Stage), Transitional Middle Indo-Aryan, Second Middle Indo-Aryan (Prākṛit Proper), and Third or Late Middle Indo-Aryan (Apabhraṃśa). The first stage keeps the intervocal single stops intact, during the transitional period they get voiced or spirantised, and in the Prākṛit Proper they drop off from the speech. Apabhraṃśa presupposes almost entirely the Prākṛitic vocabulary, and then it is an attempt at the grammatical approximation to the language of the people. These sub-stages can be roughly illustrated by various Prākṛit dialects: Inscriptional Prākṛit, Pāli, Paisāci, Śaurasenī, Māgadhī; Māhānāṣṭrī; and Apabhraṃśa. This marking of sub-stages is true so far as theoretical evolution is concerned; but once these stages are given a

1 H. Jacobi: *Angewählte Erzählungen in Māhārāṣṭrī*, Intro, p. XII, Leipzig 1886.

2 S. K. Chatterji: *Indo-Aryan and Hindī*, p. 84, Ahmedabad 1942.

literary status and used in literature, they may be cultivated as literary languages side by side and even with cross influences and regional colouring. The chronological sequence can no more be maintained. According to Dr Chatterji "This spirant pronunciation appears to have been in force for the entire Aryan speech-area during a century or two both before and after Christ—roughly, from 200 B. C. to 200 A. D. Orthography in inscriptions, and hesitancy about intervocal stops are an indication of this spirant pronunciation also some evidence is obtained from the employment of the Indian alphabet for an extra-Indian language like Old Khotanese, which possessed these spirants. The Indians did not care to invent new signs for these new sounds."

Turning to the evidence supplied by literature, that phase of Prākṛit or Middle Indo-Aryan, which shows the general tendency of dropping intervocalic stops, appears to have come into a literary prominence and was used in an artistic style sometime in the first two centuries of the Christian era. It had its blooming expression through its favourite gāthā metre, and the collection of seven centuries of gāthās attributed to Līlā does presuppose a large body of lyrical songs. In general these gāthās are elastic in sound, natural in expression and fresh in outlook. A continued literary cultivation was bound to give such a language an artificial appearance. Perhaps it was Mahārāṣṭra, with its area round about Pratiṣṭhāna and under the Āndhrabhītyas, that was the original cradle of this dialect, but soon it gained ground and popularity, as a literary language, elsewhere too. The phonology of Ardhamāgadhī of the Jaina canon, which was rearranged at the Valabhī council in 453 A. D., came under its influence. The literary Prākṛit cultivated by Jaina authors does possess elements of earlier stage as seen in the Vasudevahindī, but even that (which we call Jaina Māhārāṣṭrī), in the works of Haribhadra etc., began to approach very near the dialect of lyrical gāthās. Even learned Sanskrit writers felt attraction for it. A highly trained poet like Piavarasena, who possessed a remarkable mastery over Sanskrit vocabulary and metres, chose this Prākṛit dialect for a learned *kāvya*, and we have his *Setubandha* today. Daṇḍin (earlier than 700 A. D.) compliments it as being written in the best Prākṛit current in Mahārāṣṭra. This Prākṛit has been called by the name Māhārāṣṭrī. The artistic poems like the *Gaudavaho*, *Līlavatī* etc. in gāthā metre, are also written in the same. Its popularity can be gauged by

some more facts. Prākṛit grammarians give it an elaborate treatment, and accepting it as a standard, note the deviations from it in the case of other dialects, rhetoricians quote plenty of verses in this dialect, and many more Kāvya, than those available today, were written in it. Delineating its back-ground, Jacobi<sup>1</sup> has suggested its influence even on Sanskrit poetry "It was probably through its contact with a popular poetical art, the one in Māhānāstri, that the Sanskrit poetry of the 'Renaissance' also gained those qualities of fleshness and naturalness which are praised in the case of Vaidarbhi" The Prākṛit metre Gāthā appears as Āryā in Sanskrit, and Somadeva in his Yaśastilaka and Jayadeva in his Gitagovinda imitated some popular Apabhramśa metres.

According to early dramatic theory, to a very great extent confirmed by the Prākṛit speeches in plays, Śaurasenī was put in the mouth of ladies etc Śaurasenī is mentioned by Bharata (c 3rd century A D) who does not mention the name of Māhārāstri. The dramatic tradition of Bharata gives a place of recognition to Śaurasenī. Phonetically it belongs to the transitional stage in the evolution of Middle Indo-Aryan; but with the gradual popularity of Māhārāstri, it was sure to be affected by it as a literary language. Jacobi has already detected a Pre-classical Prākṛit,<sup>2</sup> which was used in place of Māhārāstri in early days, in the Dhruvas of the Nāṭyaśāstra. In some respects it is akin to Śaurasenī,<sup>3</sup> a name already given to it by Bharata himself. It possesses many a trait of transitional character. The dialect of the sūtras of Dhavalā etc, the Prākṛit prose commentaries therein, and of the Pro-canonical texts of Digambaras<sup>4</sup> is more akin to Śaurasenī than to classical Māhānāstri. Any way Śaurasenī, possibly a literary language based on the popular speech of Śūrasena country, has to be accepted as an eminent Prākṛit of the plays.

The Indian dramas, almost from the beginning, contain both

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- 1 Ausgewählte Erzählungen in Māhārāstri, Intro p XVII
  - 2 See Jacobi's discussion in his Essay on the Younger Literary Prākṛit, Bhavisattakahā (Munche 1918), Intro pp 81-89.
  - 3 M. Ghosh. Prākṛta Verses of the Bharata Nāṭya śāstra, section 4, Indian H. Q., vol. VIII, 1932, The Date of the Bharata-Nāṭyaśāstra, p. 29, Journal of the Department of Letters, vol XXV, Calcutta 1934.
  - 4 A. N. Upadhye. Pravaśanasāra (Bombay 1935) Intro. p. 124 f.

Sanskrit and Prākṛit,<sup>1</sup> and are written in prose and verse. The dialect of the Prākṛit prose can be Śaurasenī, or Māgadī or something approximating to it according to conventions which had at their basis actual facts in the society in earlier times. In early days the songs too must have been in Śaurasenī like the Dhruvas of the Nāṭyaśāstra. But with the rise of lyrical gāthās in Māhārāṣṭrī, the preeminent Prākṛit of poesy, the plays were sure to admit some of them for the entertainment of the audience. Though they are absent in the plays of Bhāsa, their traces appear in the Mṛcchakatikam and Śākuntalam. The Prākṛit language of the plays in general and of the verses in particular was bound to be influenced by Māhārāṣṭrī tendencies. It is in this back-ground that we have to understand the remark of Viśvanātha in his Sāhityadarpana (VI 159) 'that women not of lowly origin should speak Śaurasenī in drama, but in their songs they should use Māhārāṣṭrī'. The verses used in plays could not escape the influence of that elastic dialect so happily perpetuated in the gāthās of JIāla etc.

Śaurasenī and Māhārāṣṭrī might have had their basis in popular speeches in two different regions, but it is almost beyond detection now. Once they became literary languages and were imitated in literature, all the while evolving side by side, mutual contamination, especially in the plays, was inevitable. When grammarians use these terms, we must try to grasp their limitations. The grammatical tradition they themselves followed and the literature which they had in view give a specific significance to all that they add about them. Though it is true, to a certain degree, that they have a basic common tradition about Prākṛit grammar, almost all our Prākṛit grammars are partial attempts. Their sphere of influence is often limited and the literature which they have taken into account is meagre. Naturally we face a complicated situation today in distinguishing Śaurasenī and Māhārāṣṭrī as described by different Prākṛit grammarians. In the plays some influence is wielded by Sanskrit also on the Prākṛit passages, because the passages in both of them are preserved side by side. Pischel, it is true, has attempted a comprehensive Prākṛit grammar<sup>2</sup> which is admirable; but by rigorously applying his standards to earlier texts we are faced with grave difficulties. A good illustration to the point

1 See the discussion above pp. 24-27

2 Grammatik der Prākṛit Sprachen, Straassburg 1900.

is seen in Pischel's 2nd edition of Śākuntala brought out by Cappaller<sup>1</sup> Without important new ms. material, dialectal changes in Prākṛit passages were effected in view of grammatical demands. With a zeal for thoroughness and uniformity Konow had to correct many forms, even against the readings of all mss., in order to make the prose thoroughly Śaurasenī and verses thoroughly Māhārāṣṭrī in the Karpūra-mañjarī. If the best mss. do not sanction a form, the editor, I think, has no right to restore it, simply because he holds a certain grammatical discipline as his standard. In his edition of Karpūra-mañjarī Konow has put all the verses in Māhārāṣṭrī and prose in Śaurasenī, following the definitions of these dialects mainly as given by Pischel. But in this edition of Candralekhā, as explained above (p 5 f), I have been faithful to the ms. I believe, neither the standard of Hemacandra nor that of Pischel can be rigorously applied to the Candralekhā. It is true, in a general way, that the verses here show some tendency to use the verbal terminations *-i, -u* rather than *-di, -du*, but not that they do not at all use the latter in verses and the former in prose. Rudradāsa writes both his verses and prose in the same language, the terms Śaurasenī and Māhārāṣṭrī as defined by Hemacandra, Mārkaṇḍeya or Pischel need not be applied to it; it should be called Prākṛta as the author calls it, it is nearly the same as the one described in the grammar of Vararuci, current in the south, and it is much influenced by the expressions of the Karpūra-mañjarī.

#### vii) METRES IN THE CANDRALEKHĀ

The Candralekhā contains (41+34+24+30=) 129 verses, in different metres, distributed over four Yavanikāntas. They are arranged below according to Devanāgarī alphabets, with necessary references to Yava. and verse-number.

Āryā (2): II 32, III 22.

Udgīti (1) II. 26.

Upagīti (1): I. 11.

Gīti (27): I. 7, 8, 9, 10, 12, 25, 26, 31, 32, 33 and 37, II. 6, 11, 12, 17, 18, 22, 24, 25, 27, 28, 29, 30, 31 and 33, III. 1 and 7.

Dodhaka (1). III. 21

Puṣpitāgrā (3) I. 2, III. 2 and 13.

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1 Kālidāsa's Śākuntala, Harvard Oriental Series, 16, Harvard University Press 1922, Preface p. 15 f., and also p. 250 etc.



- Prthvī (10): I. 17, 21 and 30, II 23, III 17 and 18, IV. 7, 25, 26  
and 30
- Mandākīāntā (2) II 8 and 13
- Māhni (4) II 5 and 9, III 4 and 5.
- Rathoddhatā (2) I 18, III, 23
- Vasantatilaka (16) I 5, 13, 16, 35, 36 and 40, II. 16, III 3 and 6,  
IV 10, 12, 14, 16, 18, 20 and 22.
- Śārdūlavikrīḍita (26) I. 1, 3, 6, 14, 20, 22, 23, 24, 28, 34 and 38, II,  
1, 7, 10 and 21, III. 8, 11, 12, 14, 15, 16 and 20, IV. 1, 2,  
5 and 17.
- Śikharinī (3) I. 4 and 41, II. 15
- Sragdhatā (27) I 15, 19, 27 and 39, II. 2, 3, 4, 14 and 34, III. 9, 10,  
19 and 24, IV 4, 6, 8, 9, 11, 13, 15, 19, 21, 23, 24, 27, 28 and 29.
- Harinī (2) II. 19, 20.

It is in the fitness of things that our author has included many Gītas etc which are the varieties of Ārya, the same as Gāthā, the preeminent Prākṛit metre. One Gīta is short by two mātrūs in the 3rd pāda (II 12). There are some cases of the violation of *yate*, for instance, I. 19 (4th line), I 38 (3rd line), II. 5 (4th line), II. 8 (4th line), III 4 (1st line), III. 19 (2nd line), III 20 (4th line), IV 1 (1st line), IV. 9 (first three lines), 11 (4th line) and 13 (3rd line).

#### 4. RUDRADĀSA · THE AUTHOR

The information which the author of Candalekhā gives about himself in the Sthāpanā (I 5 4 etc) of the play is quite meagre. His name is Rudradāsa, he belonged to the Pārasava community (*vamsa*) the members of which took pride in their devotion to the feet of Brāhmanas, were far famed, and diverted themselves by literary compositions, and he was a disciple (*sisya*) of Rudra and Śrīkantha who were eminent in giving instructions.

We may try to shed some light on the above points from other sources. According to the Manusmṛti (IX. 178), Pārasava is an issue of a Brāhmaṇa from a Śūdra lady. Yājñavalkya says that she is a wife by marriage. Such a son, though living, is as good as dead, i e he does not possess all the rights and privileges of a son, and hence his name *pārasava* (*pāravyann eva savah*). Kullūka allows *śrāddha* etc. for him. The Pārasavas have a pretty

high antiquity.<sup>1</sup> "An inscription from Bengal, belonging to the seventh century, describes a certain individual as 'pārasava' and makes him the issue of a Brahmin father and a Śūdra mother, which is in conformity with rules of the sacred laws Bāna, in his Haishacharita, also tells us that his father, a Brahmin, had a Śūdra wife besides a Brahmin one, and describes her issue as his 'pārasava brothers'." In the Kerala province Pārasavas are known as Vāriyaras (also spelt, Warriar) who form a sub-section of the group of Ampalavāsīs (literally, temple-residents) whose hereditary occupation is temple service. The duties of the Vāriyaras are to sweep the temple premises, cleanse the temple-utensils, collect flowers and make garlands. They hold a rank below the Kṣatriyas in the social hierarchy of Kerala. They are believed to have had their origin in the union of Nampūtiri (Kerala) Brāhmanas with Nāyar women, and like the Nāyars they follow the matrimonial system of inheritance. The text of Candralekhā (I 5 4 etc.) makes a reference to their menial service in the temple, and perhaps hints that they were not duly respected in the society. Our author, however, would not like them to be condemned, because they render service to Brāhmanas, they are devoted to literary pursuit, and among them has been born Rudra, of pure character (*suddha-vutta suhao*). Pārasavas are renowned for Sanskrit scholarship in Kerala from very early times.

There is no doubt that Rudradāsa had worthy teachers in Rudra and Śrīkantha, the former definitely and the latter probably of the Pārasava community. Considering their association with Zamorins of Calicut, it appears that this Rudra is the same as the author of the commentary Bhaktapriyā on the Nāiāyanīyam (A. D. 1585) of Nāiāyana Bhattarī (1560-1646 A. D.)<sup>2</sup> Further this Śrīkantha, it is likely, is the same as the author of the Prākṛit Kāvya, the Soricaritta, in which he mentions Rudra as his fellow-student.<sup>3</sup>

Rudradāsa, like his teachers, enjoyed the patronage of the Zamorins of Calicut, and Mānaveda, whose marriage is celebrated in the Candralekhā, was his contemporary Zamorin. The Zamorins of Calicut were not only great warriors, but they were also great

1 G. S. Ghurye. Caste and Race in India, London 1932, p. 91.

2 M. Krishnamachariar. History of Classical Sanskrit Literature, p. 254.

3 See my paper 'The Soricaritta: A Prākṛit Kāvya', Journal of the University of Bombay, XII, 11, pp. 47-62.

१ चं. छे.

patrons of poets and philosophers. Every member of the royal family, prince and princess alike, took keen interest in Sanskrit learning, and some of them hold a high place in the history of Sanskrit literature in Kerala. Every year they convened a grand assembly of the learned, and extended patronage to scholars of outstanding talent and ability. Their generosity bestowed gifts not only on Brāhmanas but also on Vāriyars or Pāraśavas. In fact the hereditary tutor of the family was the Vāriyar of Desamangalam. It is on account of his commentary on the Nārāyaṇīyam that Rudra became a special favourite of the Zemozin Mānaveda (A. D. 1655-58), the author of *Kṛṣṇa-nāṭaka*. Mānaveda I showed great regard for Rudra by putting in his charge the education of his nephew and successor, Mānaveda II known as Aśvati Tūruṇa. From the asterism under which he was born, Mānaveda II came to the throne in A. D. 1658 and ruled for four years. He was a man of learning and a lover of the learned. In his court flourished the east coast poet generally called Cidambarekavi who extolled the glories of his patron in his play *Lakṣmī Mānavedam*. In all probability it is Mānaveda II who was the patron of our author Rudradasa and who figures as the hero in the *Candialekhā*. Thus possibly Rudradasa wrote the *Candialekhā* some time about 1660 A. D. No other work of his has come to light so far.

रुद्रदास - विरङ्गा  
चं द ले हा



[ I ]

1) भद्रं देव गजाणणो भगवई भासा मुहे भाउ सा  
भूदेवा कुशलं कुणंतु कइणो सव्वे पसीदंतु णो ।  
आणंदाउल-माणसा सहिअआ सज्जंतु णिम्मच्छरं  
अच्छेसुं परिकीलिउं रस-सुहा-सोत्तेसु सुत्तेसु णो ॥ १ ॥  
( नान्द्यन्ते, ततः प्रविशति सूत्रधारः । )

सूत्रधारः -

11) पणमह सुइ-राज-हंसएसुं  
हर-णअणेषु मुहंबुजसुएसुं ।  
पअ-कमल-पहाविअं उमाए  
पढम-णइम्मि अवंग-भिग-मालं ॥ २ ॥

अवि अ ।

देवे चंद-सिहामणिम्मि पणए सल्लोअ-कल्लोलिणिं  
चूडा-मंडणं-लालिअं णिअ-पहा-रत्तंसुअग्गेण जे ।  
सिग्घं छादिअ होंति पेम्म-कलह-च्छेदे दुवे दक्खिणा  
पाआ पंडवअ-कण्णआएँ पउरं लच्छि पअच्छंतु वो ॥ ३ ॥

अवि अ ।

1 k opens thus. श्री: चन्द्रलेखासङ्गम् ॥. 2 kh भगवई 3 k कुलणो 4 k सुत्तंसु. 5 k सुल-  
6 k पढमणइम्मिपाङ्गभिङ्गिमालम् 7 k सिखाम. 8 kh मण्डल. 9 kh गिरिकण्णआअ. 10 k  
पअच्छेदु, but kh पअच्छन्तु.

[ संस्कृतच्छाया ]

I) भद्रं ददातु गजाननो भगवती भाषा मुखे भातु सा, भूदेवाः कुशलं कुर्वन्तु कवयः  
सर्वे प्रसीदन्तु तैः\*३ । आनन्दाकुलमानसाः सहृदयाः सज्जन्तु निर्मत्सरं, अच्छेषु परि-  
क्रीडितुं रससुधास्रोतस्सु संक्तेषु नः ॥ १ ॥ II) प्रणमत शुचिराजहंसकेषु, हरनयनेषु  
सुखाम्बुजोत्सुकेषु । पद्कमलप्रधावितासुमायाः, प्रथमनतावपाङ्गभृङ्गमालाम् ॥ २ ॥ अपि  
च । देवे चन्द्रशिखामणौ प्रणते स्वर्लोककल्लोर्निनी, चूडामण्डनलालितां निजप्रभारक्तां-  
शुक्राग्नेण थौ । शीघ्रं छादयित्वा भवतः प्रेमकलहच्छेदे द्वौ दक्षिणौ, पादौ पर्वतकन्यकायाः

१ M has the opening title मानवेदचरितम्, २ M \*भूदेव' कुशलं करोतु\*. ३ M से, but  
corrected as ते. ४ M निर्मत्सरा. ५ M सुक्ष्मेषु. ६ M सुचिराय इत. ७ M हरवदनेषु. ८ MM मण्डलला  
९ M येन. १० M भगवतः ११ M पादौ तौ गिरिकन्यकाया.

दर-म्हेरे घेरे गहिअ-बहुमाणे महुमहे  
 सुणासीरे धीरे सुर-अण-मुहे पत्त-बडणे ।  
 घणाणंदे खंदे पणइ-समए भूद-पइणा  
 खणं दिण्णे पुण्णे पणमह कंडक्खे बहुविहे ॥ ४ ॥

( नेपथ्ये कर्णं दस्वी )

कहं आढत्तो एव्व सण्णहिज्जंत-मुरव-रवम्मंसलो कंसत्ताल-  
 सज्जण-जणिअ-झणझणाराव-पिच्चरो ओअरण-प्पअट्ट-णट्टई-करामु-  
 च्चंत-मणि-कंकण-झंकरण-संकुलो पत्त-विसेस-विणिउज्जंत-सज्जंत-  
 कुसल-कुसीलव-कलकल-बहलो णट्टण-कोलाहलो । ता पुच्छिस्सं दाव  
 किं णट्टिद्वं ति । ( परिक्रम्य नेपथ्याभिमुखमवलोक्य ) मारिस, इदो दाव ।

( प्रविश्य पारिपार्श्वकः )

पारिपार्श्वकः -<sup>I</sup>आणवेदु भावो ।

सूत्रधारः -<sup>II</sup>कस्स णट्टणं आढप्पइ तुम्हेहिं ।

पारिपार्श्वकः -<sup>III</sup>सट्टओ णट्टिदव्वो ।

सूत्रधारः - ( सहर्षम् )<sup>IV</sup>अअं<sup>5</sup> अवसरो अम्हाणं पओअ-विण्णाणं दं-  
 सिदुं । णिहसो<sup>7</sup> खु सट्टओ णट्टआणं कईणं च विअड्ढुदाए<sup>8</sup> । ( विचिन्त्य )

1 K दरन्हेरे न्यरे. 2 K कन्दे पणइ, but kh खन्दे पणइ. 3 K कडक्खे. 4 Instead of this stage direction, which is found in kh, we have परिक्रम्य नेपथ्याभिमुखमवलोक्य in K. 5 K gives this direction above, but kh adds it at this place. 6 K अयं. 7 K णिअओ. 8 K विअड्ढुदाए.

प्रचुरां लक्ष्मीं प्रयच्छतां वः ॥ ३ ॥ अपि च । ईषत्-सेरान् ब्रह्मणि गृहीतबहुमानान् मधु-  
 मथे, शुनासीरे धीरान् सुरगणमुखे प्राप्तपतनान् । घनानन्दान् स्कन्धे प्रणतिसमये भूत-  
 पतिना, क्षणं दत्तान् पूर्णान् प्रणमत कटाक्षान् बहुविधान् ॥ ४ ॥ ( ... ) कथमारब्ध एष  
 सन्नह्यमानमुरजरवर्मांसलः कांस्यतालसज्जनजनितझणझणारावपीवरः अपकरणप्रवृत्त-  
 नर्तकीकरामुच्यमानमणिकङ्कणझङ्करणसंकुलः पात्रविशेषधिनियुज्यमानसज्जत्कुशलकुशी-  
 लवकलकलबहुलः नर्तनकोलाहलः । तत् प्रक्ष्यामि तावत् किं नर्तितव्यम् इति । ( ... )  
 मारिष, इतस्तावत् । I) आक्षापयतु भावः । II) कस्य नर्तनमारभ्यते शुष्माभिः ।  
 III) सट्टकः नर्तितव्यः । IV) अयं अवसरः अस्माकं प्रयोगविज्ञानं दर्शयितुम् । निकषः

१ K ईषत् ब्रह्मणि सेरान्, M दर सद्दरे स्वान्मागृहीतं. २ K मुरवर, M मुरपरव. ३ M सणसणाराव;  
 hereafter M has a long gap upto the last pāda of verse No. 9, a major portion is  
 misplaced further rather irregularly; so only some readings could be noted.  
 ४ K भवान्, M भावः. ५ K omits this sentence.

सो सट्टओ सहअरो किल णाडिआए  
ताए चउज्जवणिअंतर-बंधुरंगो ।  
चित्तत्थ-सुत्तिअ-रसो परमेक्क-भासो  
विकखंभआदि-रहिओ कहिओ बुहेहिं ॥ ५ ॥

मारिसं, कस्स उण सरस्सई-णीसंदो सट्टओ णट्टिदव्वो ।

पारिपार्श्वकः—<sup>I</sup>किं वि अच्छरिअं सुणादु भावो । वाअस-वअण  
पंचम-राओ उदंचइ, णिब-विडवादो<sup>४</sup> मोअं उप्पज्जइ, कारक  
फलादो पीऊस-रसो पसरइ, जं देव-मंदिर-बाहिरालिंद-संमज्ज  
दि-वावार-मत्त-पराअणाहिंतो पारसव-पसूहिंतो संज्ञा-समअ-संपु  
मल्लिआ-महुर-मअरंद-णीसंद-गब्भो संदब्भो पवहदि ।

सूत्रधारः—<sup>II</sup>मारिसं, मा एव्वं । ण खु णिंदणिज्जा तत्थ-भः  
पारसवा । जदो

जाणं बम्हण-लोअ-पादं-जुअली-सुस्सूणं भूसणं  
जाणं णिममल-कव्व-चव्वण-कहा-संसीलणं कीलणं ।  
वंसे जाण अ सुद्ध-वुत्त-सुहओ सो रुइ-मुत्ता-मणी  
जाओ ताण युईसु कस्स भुवणे जीहा णिरीहा भवे ॥ ६ ॥

1 क ताणि चरज्जवणि, but kh ताए 2 क सुत्ति, but kh सुत्तिअ. 3 क omits म  
but kh gives it. 4 क विटपादो. 5 क पापरिणाहितो. 6 क पवहदि. 7 क omits म  
but kh has it. 8 क तत्तभवन्तो. 9 क पादु. 10 क थाण.

खलु सट्टको नर्तकानां कवीनां च विदग्धतायाः । (···) स सट्टकः सहचरः किल नाटिका  
तस्याश्चतुर्यवनिकान्तरबंधुराङ्गः । चित्रार्थसूत्रितरसः परमेकभाषः, विष्कम्भकादिरा  
कथितो बुधैः ॥ ५ ॥ मारिष, कस्य पुनः सरस्वतीनिष्यन्दः सट्टको नर्तितव्यः । I) कि  
आश्चर्यं श्रूणोतु भावः । वायसवदनात् पञ्चमराग उदञ्चति, निम्बविटपान्मोचमुत्प  
कारस्करफलात् पीयूषरसः प्रसरति, यद्देवमन्दिरबाह्यालिन्दादिसंमार्जनादिव्या  
मात्रपरायणात् पारशवपशोः संध्यासमयसंफुल्लमल्लिकामधुरमकरन्दनिष्यन्दर्गर्भः सं  
प्रभवति । II) मारिष, मैवं । न खलु निन्दनीयास्तत्रभवन्तः [पारशवाः] । यतः,  
ब्राह्मणलोकपादयुगलीशुश्रूषणं भूषणं, येषां निर्मलकाव्यचर्वणकथासंशीलनं श्रीङ्ग  
वंशे येषां च शुद्धवृत्तसुभगः स रुद्रमुक्तामणिर्जातस्तेषां स्तुतिषु कस्य भुवने जिह्वा नि

१ M बन्धुराङ्ग. २ M सूक्तिकरस. ३ क omits मारिष given by M. ४ M विटपान्मौक्तिकमु  
संमार्ज(मात्र)नादि. ५ क गर्भा. सन्दर्भा. प्रभवन्ति. ७ क omits मारिष. ८ क शुद्धवृत्ते सुभगः.



पारिपार्श्वकः—<sup>I)</sup>तस्स रुद्रस्स सिरिअंठस्स अ सिस्सो रुद्रदास-णाम-  
हेओ किल तस्स कई ।

3 सूत्रधारः—<sup>II)</sup>तं उववज्जइ । तरणि-किरण-जाल-णिरत्थ-तंदादो एव्व  
अरविंदादो महुअराणंद-कंदो पसरइ मरंद-णीसंदो ।

पारिपार्श्वकः—<sup>III)</sup>किं तारिसो ताणं रुद्र-सिरिअंठाणं सिक्खा-विसेसो ।

6 सूत्रधारः—<sup>IV)</sup>किं भण्णइ ।

<sup>5</sup>वड-दल-गओ वि रुद्रो वक्खाणं जाण सुणिअ सिर-अंपं ।

मंदंदोलिअ-चंदं फंदंत-फणिंद-कुंडलं देइ ॥ ७ ॥

पारिपार्श्वकः—<sup>V)</sup>णमो महप्पाणं । तेणं आवज्जिआ सज्जणा ।

सूत्रधारः—<sup>VI)</sup>कहं ।

3 पारिपार्श्वकः—

<sup>VII)</sup>पच्चुव्वज्जइ पुलओ हिअअं उवणेइ आसणं सुहअं ।

उवहरइ अगघमच्छी सज्जण-कण्णादिहीण सुत्तीणं ॥ ८ ॥

किं च ।

कव्व-णिबंधे कैडणो घम्म-अलं ओहरंति मुह-लग्गं ।

आणंद-बाह-सिसिरा सिर-अंप-समीरणा खु सूरीणं ॥ ९ ॥

1 क ता उपपज्जइ. 2 क किं फणइ 3 kh वडअलगओ. 4 kh आव तेण. 5 क कलणो. 6 क  
विबुहाणम्, but kh has सूरीणम्.

भवेत् ॥ ६ ॥ I) तस्य रुद्रस्य श्रीकण्ठस्य च शिष्यो रुद्रदासनामधेयः किल तस्य  
कविः । II) तदुपपद्यते । तरणिकिरणजालनिरस्ततन्द्रादेवारविन्द्रान्मधुकरानन्दकन्दः  
प्रसरति मकरन्दनिष्यन्दः । III) किं तादृशस्तयोः रुद्रश्रीकण्ठयोः शिक्षाविशेषः ।  
IV) किं भण्यते । वटतलगतोऽपि रुद्रो व्याख्यानं ययोः श्रुत्वा शिरःकम्पम् । मन्दान्दो-  
लितचन्द्रं स्पन्दमानफणीन्द्रकुण्डलं ददाति ॥ ७ ॥ V) नमो महद्भ्याम् । तेन आव-  
ज्जिताः सज्जनाः । VI) कथम् । VII) प्रत्युद्भजति पुलकः हृदयमुपनयत्यासनं सुभगम् ।  
उपहरत्यर्थमक्षि सज्जनकर्णातिथीनां सूक्तीनाम् ॥ ८ ॥ किं च । काव्यनिबन्धे कवेः  
घर्मजलमपहरन्ति मुखलग्नम् । आनन्दवाष्पशिशिराः शिरःकम्पसमीरणाः खलु सूरी-

१ M पूरिणाम् for सूरीणाम्.

अबभन्थिअं च णेण । जह

अगणिअ णवं ति दोसं अणिरूविअ णिअडदा-कअं<sup>1</sup> णिदं ।

पंम्हुसिअ तं असूअं रसिआ ओदंसअंतु किदिमेअं ॥ १० ॥

सूत्रधारः—<sup>I</sup>) किं अण्णं । पाअड-बंधो एव्व रसिआणं आणदं कंद-  
लेइ । जदो

जह होइ<sup>2</sup> अवर-माला मालइ-माला अ महुआणं ।

तह होइ अण्ण-भासा पाअड-भासा अ रसिआणं ॥ ११ ॥

पारिपार्श्वकः—<sup>II</sup>) णं तेण च्चिअ भणिअं ।

भासा खु पाअडमई विसओ सिरिमाणवेअ-चरिअ-सिरी ।

रस-गबभो संदबभो सज्जण-पीदीण जोव्वणं एअं ॥ १२ ॥

सूत्रधारः—<sup>III</sup>) केण णिजुत्ता पुण पअट्टह सट्टअ-णट्टणे ।

पारिपार्श्वकः—<sup>IV</sup>) तस्स एव्व णिरंतरोणमंत-सिरिमंत-सामंत-विअड-  
मउदंत-णिवदंत-माणिक-मणि-समूह-मोह-लेहा-पल्लविअ-पाअपीठस्स<sup>3</sup>  
खंड-परसु-सिहंड-ससि-खंड-पंडुर-महमहंत-महिअ-जस-पूर-कप्पूर-णि<sup>4</sup>  
अर-पव्वआअंत-भुवणंतरालस्स अदि-धवल-हिअअ-फलिह-पडिफ-  
लंत-परमेसर-पअ-पल्लवस्स समर-मुह-बलामोडि-गहिअ-जअलच्छी-<sup>5</sup>

1 क दिवम् 2 क पम्हुसिअ. 3 क यंसूअं 4 क होल, but kh होइ. 5 क 'माणचरिअसिरी,  
but kh has माणवेअचरिअ. 6 क सज्जपीदीण, but kh has सज्जण. 7 क जोव्वणं. 8 क सामन्त.  
विअमउदन्त. 9 क णिपडन्त. 10 क पण्डरमहामहन्त. 11 क omits पूर. 12 क णीअर-  
13 क जयलच्छी.

णाम् ॥ ९ ॥ अभ्यर्थितं चानेन । यथा, अगणयिन्वा नवमिति दोषमनिरूप्य निकटता-  
कृतां निन्दाम् । प्रस्मृत्य तामसूयां रसिका अवतंसयन्तु कृतिमेताम् ॥ १० ॥ I) किम-  
न्यत् । प्राकृतबन्ध एव रसिकानामानन्दं क[न्द]लयति । यतः, यथा भवति अवरमाला  
मालतीमाला च मधुपानाम् । तथा भवति अन्यभाषा प्राकृतभाषा च रसिकानाम् ॥ ११ ॥  
II) ननु तेनैव भणितम् । भाषा खलु प्राकृतमयी विषयः श्रीमानवेदचरितश्रीः । रसगर्भः  
संदर्भः सज्जनप्रीतीनां यौवनमेतत् ॥ १२ ॥ III) केन नियुक्ताः पुनः प्रवर्तध्वे सट्टक-  
नर्तने । IV) तस्यैव निरन्तरावनमच्छ्रीमत्सामन्तविकटमकुटान्तनिपतन्माणिकयमणि-  
समूहमयूखलेखापल्लवितपादपीठस्य खण्डपरशुशिखण्डशशिखण्डपाण्डुरसर्वतःप्रसरन्-  
महितयशःपूरकपूरनिकरपर्वतायमानभुवनान्तरालस्य अतिधवलहृदयस्फटिकप्रतिफलित-  
परमेश्वरपदपल्लवस्य समरमुखबलात्कारगृहीतजयलक्ष्मीमाल्यधम्मिल्लपर्यस्तमल्लिकामाल्य-

१ M प्रमुष्य; it has minor gaps in this speech. २ K 'मानवेतचरित'. ३ M प्रवर्तध्व सम्भिकनर्तने.  
४ M निरन्तरोपन. ५ K omits विकट.

- मल्ल-धम्मिल्ल-पल्लत्थ-मल्लिआ-मल्ल-बहल-परिमलासंग-संगअ-भिग-  
 रिंछोलि-संसइअ-लोलुइंड-मंडलग्ग-मंडिअ-पअंड-भुअदंडस्स रिउ-  
 9 बल-सलह-लेहि-चडुल-जाला-जाल-जज्जलंतअ-पआव-पावअ-पाआ-  
 र-परिरक्खिअ-सअल-भुवणअलस्स अच्छिण्ण-दिण्ण-सुवण्ण-रअण-  
 सामिद्धि-समिद्ध-मणि-मंदिर-वलही-जाल-कीलंत-सअल-दरिइ-लोअ-  
 12 स्स सव्व-भूदानुकंपिणो संपअं कअ-करणिज्जदाए जोव्वण-सुहं अणुं-  
 होंतस्स राआहिराअ-परमेसरस्स सिरिमाणवेअस्स अत्थाण-मंडव-  
 मंडणेण पंडिअ-मंडलेण । किं च ।

अस्सि खु सट्टअ-वरे णिअं-भत्तुअस्स

चक्केसरत्तण-करण गुणाण ठाणं ।

चारुं समुव्वहइ तं किल चंदलेहं

अंगेसरस्स तणअं सिरिमाणवेओ ॥ १३ ॥

- सूत्रधारः—<sup>1)</sup>अहो, आअदा एव्व जवणिअंतरे महाराअ-देवीणं का-  
 दूण भूमिअं अरयो अरयवल्लहा अ । ता अम्हेहिं <sup>2)</sup>अवसेस-करणिज्जं  
 3 <sup>3)</sup>संज्जीअदु । ( इति परिक्रम्य निष्क्रान्तौ । )

1 क पल्लत्थ. 2 क omits बहल 3 क रुच्छोलिसंसलअ 4 क पआवपाअपाअर 5 क दअण,  
 but kh रअण 6 क ततअकरणिज्जदाए 7 क "होंतस्स राणनइत्वा राआहि" 8 क मण्टप 9 क कीच.  
 10 क णिज्जभत्तुअसक्केसर", but kh णिअभत्तुअस्स चक्केसर" 11 क सिरिमाणवेओ 12 क अविसेस.  
 13 क संजीवअदु

बहलपरिमलासंगसंगतभृङ्गश्रेणीसंश्रितलोलोइण्डमण्डलाग्रमण्डितप्रचण्डभुजदण्डस्य  
 रिपुंबलशलभलेहिचडुलज्वालाजालजाज्वल्यमानप्रतापपावकप्राकारपरिरक्षितसकलभुव-  
 नतलस्य अच्छिन्नदत्तसुवर्णरत्नसमृद्धिसमृद्धमणिमन्दिरवलभीजालाक्रीडत्सकलदरिद्रलो-  
 कस्य सर्वभूतानुकम्पिनः सांप्रतं कृतकरणीयतया यौवनसुखमनुभवतो राजाधिराज-  
 परमेश्वरस्य श्रीमानवेदस्य आस्थानर्मण्डपमण्डनेन पण्डितमण्डलेन । किं च । अस्मिन्  
 खल्ले सट्टकवरे निजभर्तृश्चक्केश्वरत्वकराणा गुणानां स्थानम् । चारुं समुव्वहति तां किल  
 चन्द्रलेखामङ्गेश्वरस्य तनयां श्रीमानवेदः ॥ १३ ॥ I) अहो आगता एव यद्यनिकान्तरे  
 महाराजदेव्योः कृत्वा भूमिकामार्यः आर्यवल्लभा च । तदस्माभिः अवशेषकरणीयं सज्य-

१ M has a long lacuna here upto the beginning of verso No. 17. २ क ह्यु for रिपु.  
 ३ क माननेनस्य. ४ क मण्टप. ५ क omits राहु ६ क मानने ७ क अविशेष, M lacuna.

( स्थापना )

( ततः प्रविशति राजा देवी विदूषको विभवतश्च परिवारः । )

राजा—( स्वगतम् )<sup>1)</sup> अहो किञ्ज-करणिज्जाणं पि आसाए अणवसा-  
णदा । जदो

सव्वे साहु पवट्टिदा खु पँउरा संतोसिआ बम्हणा

वित्तेहिं कैउ-संचएहि विहिआ देवा पसादुम्मुहा ।

पत्ता चेअ चउस्समुद्द-रसणालंकारिणी मेदिणी

दाणिं सत्त-समुद्द-मुद्दिअमिमं पँत्थेइ मे माणसं ॥ १४ ॥

( प्रकाशं समन्तादवलोक्य सहर्षम् ) देवि, इमस्मिं सुरहि-समए समारंभ-  
संभरिज्जंत-सिरि-मणहर-धरणि-कमलिणी-कमलाअंतम्मि अम्हाणं  
महाणअरम्मि मअरंद-गंडूसणं संपादेहि जँहिच्छमुच्चलंत-अपपअ-रिं-  
छोलि-लंभिणं अच्छीणं । एअं खु

लोलंताणंग-तुंगं-अ-वड-पवणंदोलिआआस-गंगं

खेलंतुद्दाम-रामा-चलणं-हअ-सुहाअंत-कंकेलि-जालं ।

कीलंतासेस-लोअ-अपअडिअ-मुरवाडंबरं तंवे-चूड-

क्रोड-गघोलंत-कोलाहल-मुहल-दिसा-अक्कमेकं विभाइ ॥१५॥

देवी—( सर्वतो विलोक्य सहर्षम् )<sup>II)</sup> अय्यउत्त, किं वण्णीअदि इमाए ण-  
अरीए सुरहि-समअ-समारंभ-जणिअं सोहगं । एसा खु

1 क omits स्थापना, but kh gives it 2 क किअरणिज्जाणं. 3 क पउरा. 4 क कमिसञ्जएहि.  
5 क पैत्थेइ. 6 kh समअसमारंभ. 7 क अ अम्हाणं for अम्हाण 8 क दहिच्छमुच्चलंततच्चवअ-  
रित्तच्छालिलंभिणं अहच्छीणं. 9 क तुंगडुंएवधवणंदोलिआआस- 10 क गेलदुद्दाम. 11 क चलणअं-  
सुहाअंतं. 12 क लोअपडिअ. 13 क तंमचूडंकोडंबोलंत. 14 क अंकमेकं

ताम् ॥ I) अहो कृतकरणीयानामपि आशया अनवसानता । यतः, सर्वे साधु  
प्रवर्तिताः खलु पौराः संतोषिताः ब्राह्मणाः, वित्तैः क्रतुसंचयैः विहिताः देवाः प्रसादो-  
न्मुखाः । प्राप्ता चैव चतुस्समुद्ररशनालंकारिणी मेदिनी, इदानीं सत्तसमुद्रमुद्रितामिमां  
प्रार्थयते मे मानसम् ॥१४॥(...) देवि, अमुष्मिन् सुरभिसंमये समारंभसंश्रियमाणश्रीम-  
नोहरधरणिकमलिनीकमलायमाने अस्माकं महानगरे मकरन्दगण्डूषणं संपादय यथेच्छमु-  
च्चलच्छद्रूपदश्रेणिलक्ष्यैः अक्षणोः । पतत् खलु, लोलदनङ्गतुङ्गध्वजपटपवनान्दोलिताका-  
शगङ्गं, खेलदुद्दामरामाचरणहतसुखायमानकङ्कलिजालम् । क्रोडदशेषलोकंप्रकटितसुरजा-  
डंबरं ताप्रचूडक्रोडंघूर्णमानकोलाहलमुखरदिकृचक्रमेकं विभाति ॥१५॥ II) आर्यपुत्र,

१ क सहस्रमयसमारंभ for सुरभि etc, M lacuna. २ क लोक for लोक. ३ क मुरवाडंबर  
४ क क्रोडं घूर्णमान.

तारुण्येण रमणि व्व सुख-रम्मा  
जोणहा-रसेण रअणि व्व फुरंत-चंदा ।  
फुल्लुगंमेण लदिअ व्व पवाल-पुण्णा  
रेहेइ हंत णअरी महु-संगमेणं ॥ १६ ॥

राजा—<sup>1)</sup>अहो सव्वदो रमणीअत्तणं णअरीए । तह अ ।  
भमंत-भमर-च्छडा-कल-विराविआ वाविआ  
फुरंत-मअणच्चणा-विहव-णंदिरं मंदिरं ।  
लसंत-णव-णट्टई-ललिअ-णट्टणं पट्टणं  
वलंत-मलआणिलाअम-सिलाहिणो साहिणो ॥ १७ ॥

विदूषकः—<sup>11)</sup>भो वअस्स, पेक्ख । मंद-मंद-फंदंत-मलआणिल-केलि-  
घोलिरुप्पडिअ-विसरंत-विसिणी-धूलि-पाली-विउल-कंचण-विआण-  
सोहिणी भुअंग-लोअ-कर-कमल-संगअ-गंगेअ-सिंग-मुह-संगलंत-सं-  
तद-कुंकुम-वारि-धारा-सिचंत-सअल-पहिअ-लोआ वम्मह-करप्पा-  
लिअ-धणुहअ-कोलाहल-मुहल-कउहा-मुहा दिस-विराअ-वेग-मुज्झंत-  
संचरंत-मुद्धाहिसारिआ-चलण-झणझणाअंत-णेउर-विराव-मुहुराविअ-

1 क सुरूप. 2 क पुरन्त. 3 क गंगेण इदि एव, but kh अव्व for एव. 4 क रमणीयत्तणं.  
5 क भुमंतभमर for भमंत etc. 6 क फुरन्तमअणच्चणा. 7 क इल्लअ for ललिअ given by kh.  
8 क फंदमलआणिल. 9 क विसंत, but kh विसरंत. 10 क विउल्ल. 11 क लोलकरकमलसङ्गअंगं-  
णेअसीग, but kh लोय for लोल. 12 kh चिरिचिरिआसिचंत for धारासिचंत. 13 क omits  
सअल, but kh has सयललोया. 14 क पम्मह. 15 क दिवविराअ. 16 क झणझणाअन्त.

किं वर्ण्यते अमुष्या नगर्याः सुरभिसमयसमारम्भजनितं सौभाग्यम् । एषा खलु, तारुण्येन  
रमणीयसुररूपस्त्वा, ज्योत्स्नारसेन रजनीव स्फुरच्चन्द्रा । फुल्लोद्गमेन लतिकेव प्रवालपूर्णा,  
राजते इन्त नगरी मधुसंगमेन ॥ १६ ॥ I) अहो सर्वतो रमणीयत्वं नगर्याः । तथा  
च । भ्रमञ्जमरच्छटाकलविराविनाः वापिकाः, स्फुरन्मन्दनार्चनाविभवन्दनशीलं मन्दि-  
रम् । लसन्नवनर्तकीललितनर्तन पत्तन, वलन्मलयानिलागमश्याघिन. शाखिनः ॥ १७ ॥  
II) भो वयस्य, पैश्य । मन्दमन्दस्पन्दमानमलयानिलकेलिघूर्णनशीलोत्पतितविसरद्वि-  
सिनीधूलिपालीविपुलकाञ्जनवितानशोभिनी भुजङ्गलोककरकमलसंगतगाङ्गेयश्टमुखसं-  
गलत्सततकुङ्कुमवारिधारासिच्यमानसकलपथिकलोका मन्मथकरास्फालितधनु.कोला-  
हलमुखरककुन्मुखा दिशाविराव[वेग]मुह्यत्संचरन्मुग्धाभिसारिकाचरणझणझणावमान-

१ क omits मधु. २ M अन्तद्वरच्छटा. ३ M परय पत्तन. ४ क सुररुद्धु ...सादिलविरागसु,  
M कङ्कुमुखादिसविरागवेगभज्यमानासु. ५ M चरणन्धन्यथावमान.

मार-वीर-विजअ-भेरी-मणहरा मअं वि मएदि रइं वि रमएदि आ-  
णदं वि आणदेइ दपं वि दपेइ इअं महाणअरी ।

वेदी -<sup>I</sup>इदं वि पेक्खदु महाराओ । एसो खु मंद-मरुअंदोलिअ-प-  
ल्लत्थ-पल्लव-हत्थ-सण्णा-मिस्सेहिं महुर-महु-रस-महमहंत-परिमलंध-  
मधुअर-माला-मंजु-सिंजिआरावेहिं मरगआरामो महाराअस्स महु-  
मासोदार-वड्ढिअं अत्तणो समिद्धिं ओदंसेदुं विअं आआरं करेइ । 12

राजा -( विलोक्य ) <sup>II</sup>साहु भणिअं चंदणिआए ।

विदूषकः -<sup>III</sup>भो वअस्स, जह दासीए धीदाए वअणं तुज्झ सिलाह-  
णिज्जं तह मह वि चओरअस्स बम्हणस्स जइ सिलाहीअदि वअणं <sup>15</sup>  
ता कहेमि ।

राजा -<sup>IV</sup>वअस्सं, को सन्देहो । कहेहि ।

विदूषकः -<sup>V</sup>सुणादु वअस्सो । एसो जहामिद्ध-भुंजंत-बम्हण-लोअ-  
कोलाहलो विअ कोइल-कोलाहलो पमोदं उप्पादेइ । महाणस-धूम-  
प्पसरो व्व कुंसुमुप्पदंत-महुअर-गणो णअण-पीदिं करेइ । बहलज्ज-  
भज्जंत-सरिसव-गंधो विअ पुप्फ-गंधो घाणं आणदेइ । 21

1 क विरमएदि for रमएदि. 2 क आणन्तं वि 3 क लइं for इअं, but kh इयं. 4 क पेक्ख,  
but kh पेक्खदु. 5 क पदल्लत्थ for पल्लत्थ 6 क सण्णोमिस्सेहिं 7 क परिमलधमधुअर-  
8 क मअरी for मंजु 9 क समिद्धि for समिद्धि 10 क ओसेदुविअ. 11 क omits तुज्झ.  
12 क चओरअस्स, but kh चओरअस्स. 13 क कहेमि । 14 क भो वअस्स. 15 क कुंसुमुप्पदंत.  
16 क णयण. 17 क पुप्फगंधो.

नूपुरविरावमुखरीकृतमारवीरविजयभेरीमनोहरा मदमपि मदयति रतिमपि रमयति  
आनन्दमप्यानन्दयति दर्पमपि दर्पयति इयं महानगरी ॥ I) इदमपि पश्यतु महाराजः ।  
एष खलु मन्वमारुतान्दोलितपर्यस्तपल्लवहस्तसंज्ञामिश्रैः मधुरमधुरससर्वतःप्रसरत्परि-  
मलान्धमधुकरमालामञ्जुशिखितारावैः मरुकरतारामो महाराजस्य मधुमासोदारवर्धिता-  
मात्मनः समृद्धिं दर्शयितुमिव आकारं करोति । II) साधु भणितं चैन्दनिकया । III) भो  
वयस्य, यथा दास्याः पुत्र्याः वचनं तव श्लाघनीयं तथा [ममापि] चकोरस्य ब्राह्मणस्य  
यदि श्लाघ्यते वचनं तत् कथयामि । IV) वयस्य, कः सन्देहः । कथय । V) शृणोतु  
वयस्यः । एष यथामृष्टभुञ्जानब्राह्मणलोककोलाहल इव कोकिलकोलाहलः प्रमोदमुत्पा-  
दयति । महानसधूमप्रसर इव कुंसुमोत्पतन्मधुकरगणो नयनप्रीतिं करोति । बहलज्य-

१ KM omit पर्यस्त. २ K मरुकरतारामो. ३ K "मासोदारवर्धिता, M मासोदारप्रवर्धिता. ४ M आकारं  
करोति. ५ K चन्द्रिकया ६ K एष खलु यथा. ७ M प्रमोदमुत्पादयति. ८ K बहलज्य.  
२ चंद.

राजा -(सस्मितम्) <sup>I)</sup>सच्चं एदं ।

विदूषकः - <sup>II)</sup>दासीए धीदे, उच्छिष्ट-भक्खिणि, ण तुज्झ एव्व वंअणं  
 24 अहिणंदणिज्जं मह वि वअणं अहिणंदीअदि वअस्सेण ।

चेटी<sup>3</sup> -(सावहं हसति ।)

विदूषकः - <sup>III)</sup>भो वअस्स, गच्छम्मह मरगउज्जाणं । (इति सर्वे परि-  
 27 क्रामन्ति ।)

राजा -(दक्षिणाक्षिस्पन्दनं सूचयन्) <sup>IV)</sup>देवि,

फंदए पअल-पम्मह-मालिअं

दाहिणं महमिदं विलोअणं ।

किं फलं अह वितक्खिएहि किं

केण देव्व-सरणी मुणीअदि ॥ १८ ॥

देवी -(सहर्षम्) <sup>V)</sup>अज्जउत्त, देव्वेण च्चिअ जाणीअदि ।

विदूषकः - <sup>VI)</sup>किं च मए वि एक्केण बम्महणेण ।

देवी - <sup>VII)</sup>आर्य चओरअ, किं तुए जाणीअदि ।

विदूषकः - <sup>VIII)</sup>होदि, पुव्वं एव्व वअस्सस्स चउरस्सिधु-बंध-बंधुरं  
 वसुंधरं देअणं वि अपरितुट्ठेण विहिणा पुणो सत्त-समुद्द-मुद्धिअं एअं  
 2 वअस्सस्स भुमअंचले बंधिअं अअं आरंभो कीरइ त्ति<sup>1</sup> ।

1 kh उच्छुरण for उच्छिष्ट 2 k वलअणं, but kh वअणं. 3 kh चन्दनिका for चेटी.  
 4 k पद्म for पम्मह 5 k महमित 6 k पद for फलं. 7 k विचिन्तिएहि की, kh वितक्खिएहि किं.  
 8 k देवसरणिमुणीअदि. 9 k चउरस्सिधु. 10 k दाऊण, but kh देऊण वि. 11 kh अक्कि-  
 दथेण for अपरितुट्ठेण. 12 The following speech, which is put in the mouth of देवी by  
 kh is just added here by k

भर्ज्यमानसर्षपगन्ध इव पुष्पगन्धः घ्राणमानन्दयति । I) सत्यमेतत् । II) दास्याः  
 पुत्रि, उच्छिष्टभक्षिणि, न तवैव वचनमभिनन्दनीयं ममापि वचनमभिनन्द्यते वयस्येन ।  
 III) भो वयस्य, गच्छामो मरकतोद्यानम् । IV) देवि, स्पन्दते प्रचलपद्ममालिकं, दक्षिणं  
 मम इदं विलोचनम् । किं फलं अथ वितर्कितैः किं, केन देवसरणिर्ज्ञायते ॥ १८ ॥  
 V) आर्यपुत्र, दैवेनैव ज्ञायते । VI) किं च मयाप्येकेन ब्राह्मणेन । VII) आर्य चको-  
 रक, किं त्वया ज्ञायते । VIII) भवति, पूर्वं पूर्वं वयस्यस्य चतुस्सिन्धुबन्धबन्धुरां  
 वसुंधरां दन्वापि अकृतार्थेन विधिना पुनः सप्तसमुद्रमुद्रितामेनां वयस्यस्य भ्रुवांचले

१ M वचनमभिनन्दयति । ममापि etc. २ K मरकतोद्यानम्. ३ M छल. ४ K अथवा वितर्कितैः, M अथवा  
 तर्कयते ५ M मयाप्येतेन. ६ KM omit एव. ७ M After writing पूर्वं व there is a long lacuna  
 in M upto अजादो ( I 26. 3 ); and this is indicated by the transcript with a remark :  
 (अत्र पत्रत्रयपरिमितो ग्रन्थपातः). ८ KM omit दन्व.

देवी-<sup>I</sup>भो<sup>1</sup> भअवं विहे, पुणो वि एव्वं एव होही<sup>2</sup> ।

चेटी<sup>3</sup>-<sup>II</sup>एसो मरगआरामो । पविसदु महाराओ । ( सर्वे उद्यान-  
प्रवेशं नाटयन्ति । )

( नेपथ्ये वैतालिकयोरेकः )

वैतालिकः-<sup>III</sup>जअ जअ महाराअ, राआहिराअ परमेसर, पाअ-  
पारिजाअ-पल्लव-च्छाआ-णिच्च-विहार-णिरत्थ-संदाव, पअंड-पआव,<sup>12</sup>  
पंडिअ-जण-कप्प-पादव, वम्मह-मणहरंग-लावणण-गुण-णिगलिअ-  
सअल-महिला-माणस, सिरिमाणवेअ, सुह-दाइणी होउ महारा-  
अस्स आराम-लच्छी । तह पेक्खदु दाव महाराओ ।

अन्नाणं वित्थरंतो<sup>10</sup> महु-णरवइणो पाण-गोट्टी-णिएओ  
लोलंबाणं विडाणं सअल-पिअ-महेलाण संगीअ-साला ।  
कीला-ठाणं पडीराअल-पवण-किसोराण सेणा-णिवेसो  
एसो तेल्लोक-वीरस्स<sup>11</sup> हुं रइ-वइणो भाइ आराम-देसो ॥ १९ ॥

द्वितीयः-<sup>IV</sup>किं च । एत्थ सण्णिहिदे महाराए

पच्चुवज्जइ चंचलीअ-णिवहो फुल्लुप्पडंतो जवा  
कूअंता अ कुणंति कोइल-उला सोत्तामिअं साअदं ।

1 क भे, but kh omits it. 2 क होहि. 3 kh चन्दनिका for चेटी 4 kh रूपयन्ति  
5 क नेपथ्ये 6 क पाअपारिजअ. 7 क वअंडपआव 8 क वादव, kh वाअप for पादव 9 क अत्थाणं  
विथरन्त. 10 क महुरवअणो, but kh महुणरवइणो 11 kh लोलंबालीविडाणं 12 क अ for हु.  
13 क omits द्वितीय, but it is added by kh 14 क फुल्लुफडन्तो

बहुमयमारम्भः क्रियते इति । I) भो भगवन् विधे, पुनरपि एवमेव भवति । II) एष  
मरकतारामः । प्रविशतु महाराजः । III) जय जय महाराज, राजाधिराजपरमेश्वर,  
पादपारिजातपल्लवच्छायानित्यविहारनिरस्तसंताप, प्रचण्डप्रताप, पण्डितजनकल्पपादप,  
मन्मथमनोहराङ्गलावण्यगुणनिगडितसकलमहिलामानस, श्रीमानवेद, सुखदायिनी भवतु  
महाराजस्य आरामलक्ष्मीः । तथा पश्यतु तावन्महाराजः । आत्मानं विस्तृणन् मधुनर-  
पतेः पानगोष्ठीनिकेतः, लोलम्बानां विटानां सकल्पिकमहिलानां संगीतशाला । क्रांदा-  
स्थानं पटीराचलपवनकिशोराणां सेनानिवेशः, एष त्रैलोक्यवीरस्य खलु रतिपतेर्भाति  
आरामवेशः ॥ १९ ॥ IV) किं च । अत्र संनिहिते महाराजे, प्रत्युद्भवजनि चंचुरीक-  
निवहः फुल्लोत्पतञ्जवात्, कूजन्तश्च कुर्वन्ति कोकिलाः श्रोत्रामृतं स्वागतम् । शीघ्र

१ क उत for इति. २ क omits भो ३ क मरनकाराम ४ क श्रीश्रीमानवेत ५ क omits तथा  
६ क omits सङ्गीत. किशोराणां, but this is supplied by kh ७ क चंचुरीक



सिग्धं अग्धमुवाहरन्ति मअरंदुग्गारिणो पाअवा  
दाणिं पल्लव-चामलेहि लदिआ वीअन्ति वाआहआ ॥ २० ॥

विदूषकः—<sup>I)</sup>साहु गीअं मंजुअंठ-महुरकंठेहिं बंदीहिं<sup>4</sup> । पेकखदु दाव  
वअस्सो महु-समअ-वित्थारिअं मरगआराम-समिद्धिं ।

राजा—( समन्तादवलोक्य )<sup>II)</sup>वअस्स, साहु तुए भणिदं । इह हि  
विभाइ महिलंगुली-किसल-पाडलं पाडलं  
समुल्लसइ फल्लिआ पवण-णोल्लिआ मल्लिआ ।  
दिसाओं सुरहेइ णं दर-विआसरं केसरं  
समुव्वहइ संपअं पहिअ-कंपअं चंपअं ॥ २१ ॥

अवि अ ।

पक्खंदोलण-मारुएण भसलो आणंदअंतो महुं  
पल्लत्था कुसुमाउ पास-गमिअं पाएइ पाणेसरिं ।  
उग्गाउं महुरं च माहव-महा-बंदी जेसं कोइलो  
माअंदाण मरंद-सार-लहरी-सारस्सअं सेवए ॥ २२ ॥

विदूषकः—<sup>III)</sup>भो वअस्स, आमूल-पुप्फिअस्स बाल-रत्तासोअस्स  
मरगअ-वेदिआअं उवविसिअ मलय-महीहरादो उवागअस्स महु-

1 क अरघं उपाहरन्ति. 2 क वाअवा. 3 क दाणी. 4 क बन्देहिं. 5 क समय. 6 kh महुरसो-  
द्धिआ for पवणणोल्लिआ 7 क वहिअकंपअं 8 क वासगमिअं 9 क चाएइ वाणेसरी. 10 क उग्गलं. 11 क  
वसंकोल्लो, kh जसंकोइलो 12 क सेवहि, but kh सेवए. 13 क मअरगवेदिआअं. 14 क मलय\*.

अर्घ्यमुपाहरन्ति मकरन्दोद्धारिणः पादपाः, इदानीं पल्लवचामरैर्लतिका वीजयन्ति वाता-  
हताः ॥ २० ॥ I) साधु गीतं मञ्जुकण्ठमधुरकण्ठाभ्यां बन्दिभ्याम् । पश्यतु तावद्वयस्यः  
मधुसमयविस्तारितां मरकतारामसमुद्धिम् । II) वयस्य, साधु त्वया भणितम् । इह हि,  
विभाति महिलाङ्गुलीकिसलयपाटलं पाटलं, समुल्लसति फुल्लिता पवनलुआ मल्लिका ।  
दिशः सुरभयति पतत् दरविकस्वरं केसरं, समुव्वहति संपदं पथिककम्पदं चम्पकम्  
॥ २१ ॥ अपि च । पश्चान्दोलनमारुतेन अमरः आनन्दयन् मधु, पर्यस्तात् कुसुमात्  
पार्श्वगमितां पाययति प्राणेश्वरीम् । उद्गातुं मधुरं च माधवमहाबन्दी यशः कोकिलः  
मकरन्दानां मरन्दसारलहरीसारस्वतं सेवते ॥ २२ ॥ III) भो वयस्य, आमूलपुष्पितस्य  
बालरक्ताशोकस्य मरकतवेदिकायां उपविश्य मलयमहीधरादुपागतस्य मधुसमयस्फुट-

१ क करकेन्दार्गाभिण' for मकरन्दोद्धारिणः. २ क वीजन्ति. ३ क मरतकाराम° ४ क फुल्लता. ५ क महुरः  
for अमर. ६ पर्यस्तात् कुसुमान् पार्श्वगतान् पाय° ७ क मरतकवे°. ८ क महीधरसुपा°.

समअ-फुडंत-णव-कुसुम-परिमल-पाहुडअं घेत्तूण परिसरे ठिअस्स ।  
मलआणिलस्स दे परिसरं पत्तस्स सेवावसरं देहि । पेक्खम्ह मर-  
गआराम-लच्छि ।

राजा—<sup>I)</sup>तह । ( इति सर्वे यथोचितमुपविशन्ति । )

देवी—<sup>II)</sup>दाणिं अहं वड्ढावइस्सं अय्यउत्तं ।

एदे चूसिअ-चोल-बाल-महिला-भालिंदु-सेआअमा  
पिज्जंता जण-णासिआहि णलिणी-णालीअ-केली-अरा ।  
लीला-लालिअ-केरली-चिहुरआ-आणंद-णीसंदिणो  
रोमंचुगमणाणुमेअ-चलणा कीलंति वाअंकुरा ॥ २३ ॥

राजा—<sup>III)</sup>अहं वि तुमं वड्ढावइस्सं ।

अत्ताणं वि बुभुक्खिदाण पुढमं दाज्जण णाआण तो  
तुंगा मंगल-चंदणहि-भिउणो कादूण पाअं खणा ।  
एण्ह गण्हअ सोरहेक्क-णिलअं कंदप्प-मित्तंतरं  
तं आलिंणित्तमूसुआ परिसरं पत्ता अ चेत्ताणिला ॥ २४ ॥

देवी—<sup>IV)</sup>पेक्खदु दाव अज्जउत्तो सोहग्गं कालस्स । जओ

किसलइदासोअ-लदा कीर-मुहाभोअ-कीसुअ-च्छाआ ।

कीलंति के वि दिअहा केसर-खलमाण-बाल-पवमाणा ॥२५॥

1 क बाहुलअ for पाहुडअ 2 kh देसु 3 क omits दाणिं which is given by kh. 4 क फालिन्दु. 5 क चदणन्दि. 6 क एण्णी गण्णअ 7 क omits this word, but kh has जतो. 8 क केऽपि दिवसा, but kh has दियाहा for दिवसा of क.

अवकुसुमपरिमलप्राभृतं गृहीत्वा परिसरे स्थितस्य मलयानिलस्य तं व परिसरं प्राप्तस्य  
सेवावसरं देहि । पश्यामः मरकतारामलक्ष्मीम् । I) तथा । II) इदानीमहं वर्धयि-  
ष्यामि आर्यपुत्रम् । एते चूषितचोलबालमहिलाभालेन्दुखेदागमाः, पीयमाना जनना-  
सिकाभिः नलिनीनालीककेलीकरैः । लीलालालितकेरलीचिकुराः आनन्दनिष्यन्दिनः,  
रोमाञ्चोन्नमनानुमेयगर्भना. क्रीडन्ति वाताङ्कुराः ॥ २३ ॥ III) अहमपि त्वां वर्धयि-  
ष्यामि । आत्मानमपि बुभुक्षितानां प्रथमं दत्त्वा नागानां ततः, तुङ्गान्मङ्गलचन्दनाद्रि-  
भृगोः कृत्वा पातं क्षणात् । इदानीं गृहीत्वा सौरभैकनिलयं कन्दर्पमित्तान्तरं, त्वामालि-  
ङ्गितुमुत्सुकाः परिसरं प्राप्ताश्च चैत्रानिलाः ॥ २४ ॥ IV) पश्यतु तावदार्यपुत्रः सौभाग्यं  
कालस्य । यतः, किसलयिताशोकलताः कीरमुखाभोगकिशुकच्छायाः । क्रीडन्ति केऽपि

१ क omits तव परिसरं प्राप्तस्य. २ क मरकताराम. ३ क केलीकरम्. ४ क तुङ्गान्मङ्गल. ५ क भृगा  
for भृगोः.

राजा—<sup>I)</sup>देवि, किं भण्णइ ।

महुअर-कलकल-मुहले मलअणिल-भंगि-संगअ-तरंगे ।

महुमास-णई-सोत्ते मअरंदमए णिमज्जए भुवणं ॥ २६ ॥

विदूषकः—<sup>II)</sup>वअस्स, किं वंचिदो म्हि । जदो पुसुवं एव्व अम्हाणं  
घरए परंपराए समागअं पंडिअत्तणं कइत्तणं च पहिसु पडिरोहअ-  
भआदो अम्ह-बम्हणी-सअणिज्जेक्क-पास-संठविआअं मंजूसिआअं  
णिहाविअ लोह-सालाए गाढं वंधिअ मुहं वि दाऊण साडम्मि समुहे  
संगण्हअ आअदो । ता अज्ज तुवं तुज्ज कइत्तणस्स अद्धं मे देहि  
जेण अहं वि तुम्हाणं कण्ण-पुडस्स पीऊस-गंडूसणं करिस्सं । (हस्तौ  
प्रसारयति ।)

चेटी<sup>9</sup>—<sup>III)</sup>अर्य, पडिगण्ह । अहं दे देमि ।

विदूषकः—<sup>IV)</sup>आ दासीए धीदे, को उण पंडिओ पारिआअं उज्झिअ  
एरंडादो अहिलसिदं कामेइ<sup>10</sup> । अहव तुमं तुज्ज कइत्तणं दंसेहि । तदो  
पडिगण्हिस्सं ।

12 देवी—<sup>V)</sup>चंदणिं, दंसेहि अत्तणो छंडल्लणं । किं च । सा पडिहा जा  
ठाणे पसरइ । सा णीदी जा काले उज्जलइ । सा इत्थिआ जा भट्ट-  
मणोरहे वट्टइ । सा मेत्ती जा अणत्थे ओलंबइ ।

1 क omits देवि 2 क फणह 3 क मलयाणिल<sup>9</sup> 4 क णिमज्जइ, but kh णिमज्जए 5 क खरए  
6 क कलत्तण 7 क पाअसट्टविआअ 8 क साट वि 9 kh चन्दनिका 10 चेटी 10 क कामिज्जिदि,  
but kh कामेइ 11 क कलत्तण 12 क चन्दिणिए 13 क च्छउत्तण 14 क की च पडिहा

दिवसा. केसरस्खलद्वालपवमानाः ॥ २५ ॥ I) देवि, किं भण्यते । मधुकरकलकलमु-  
खरे मलयानिलभङ्गिसंगतरङ्गे । मधुमासनदीस्रोतसि मकरन्दमये निमज्जति भुवनम्  
॥ २६ ॥ II) वयस्य, किञ्चिद्वञ्चितोऽस्मि । यतः पूर्वमेव असाक गृहे परम्परया समागत  
पण्डितत्वं कवित्वं च पथिषु प्रतिरोधकभयादसद्ब्राह्मणीशयनीयैकपार्श्वसंस्थापितायां  
मञ्जूषिकायां निधाय लोहसालया गाढं वद्ध्वा मुद्रामपि दत्त्वा शोडके समुद्रे संगृ-  
ह्यागतः । तदद्य त्वं तव कवित्वस्यार्थं मे देहि येनाहमपि युष्माकं कर्णपुटस्य पीयूष-  
गण्डूषणं करिष्यामि । III) आर्य, प्रतिगृह्णाण । अहं ते ददामि । IV) आः दास्याः  
पुत्रि, कः पुनः पण्डितः पारिजातमुज्झत्वा एरण्डादभिलपितं कामयन्ते । अथवा त्वं तव  
कवित्वं दर्शय । ततः प्रतिग्रहीष्यामि । V) चन्द्रनिके, दर्शयात्मनो वदग्ध्यम् । किं च ।  
सा प्रतिभा या स्थाने प्रसरति । सा नीतिः या काले उज्ज्वलति । सा स्त्री या भर्तृमनोरथे

१ क तन्ते for भण्यते २ क मधुकर ३ क मङ्गलवे ४ क मनाइ चसिन् ब्रह्मणि शय, M भयाद-  
सद्ब्राह्मण्यादगय ५ क वाटापि, M सा-गपि ६ क सङ्गलागत ७ M तदग्यत्वं ८ M करिष्ये ९ M कामयति  
१० M प्रतिगृह्णामि ११ क हजे चन्द्रनिके

चेटी -<sup>I</sup>)जं भट्टिणी आणवेदि ।

15

विदूषकः -<sup>II</sup>)जइ अत्तणो छइल्लुणं दंसेदुं ववसिदा सि ता जमअं  
कादव्वं, मलआणिलो वणिणदव्वो, सद्धरा अ वुत्तं ।

चेटी<sup>8</sup> -<sup>III</sup>)तह । सुणाहि तुवं ।

19

बाला वालालि-तण्हा-पसमण-कुसला चंदणहिस्स तुंगा

सिंगा सिंगार-विहा-विअरण-गुरुणो मन्थरं विप्फुरंतो ।

लोलं लोलंबआलं परिमल-अरलं भामअंता हरंता

माणं माणंसिणीणं णव-सुरहि-सिरी-बंधवा गंधवाहा ॥ २७ ॥

राजा -<sup>IV</sup>)साहु चंदणिए साहु । जदो जमए वि सुहओ सद्दो सुअमो  
अत्थो ।

विदूषकः -<sup>V</sup>)जइ एव्वं जिअं देवीए पराजिअं वअस्सेण । (पुरो ३  
विलोक्य ) अहो अमच्चो सुमई दुवारे ।

राजा -<sup>VI</sup>)किं सुमई । पवेसेहि णं ।

विदूषकः - ( परिक्रम्य, सुमतिना सह प्रविश्य )<sup>VII</sup>)एसो सुमई ।

6

[सुमतिः] -<sup>VIII</sup>)जेदु देवो ।

राजा -<sup>IX</sup>)सुमदे किं ।

सुमतिः -<sup>X</sup>)देव, सिंधुणाहामच्चो सुस्सुदो दट्टुकामो चिद्धइ ।

1 kh चन्दनिका for चेटी 2 k छइत्तणं । 3 kh चन्दनिका- तह पठति ।, but k has  
जह for तह. 4 k सीगा सीगारविन्दा°. 5 k लोलम्बओलं. 6 k adds विदूषकः- again before  
this sentence. 7 k puts this speech in the mouth of Vidūṣaka.

वर्तते । सा मैत्री या अनर्थे अवलम्ब्यते । I) यद् भट्टिणी आज्ञापयति । II) यदि आत्मनो  
वैदग्ध्यं दर्शयितुं व्यवसितासि तद् यमकं कर्तव्यं, मलयानिलो वर्णयितव्यः, सद्धरा च  
वृत्तम् । III) तथा । शृणु त्वम् । बाला व्यालालितुष्णाप्रशमनकुशलाः चन्दनाद्रेस्तुङ्गात्,  
शृङ्गात् शृङ्गारविद्यावितरणगुरवः मन्थरं विस्तृणन्ति । लोलं लोलम्बजालं परिमलतरलं  
भ्रामयन्तो हरन्तः, मानं मनस्विनीनां नवसुरभिश्चीर्बान्धवाः गन्धवाहाः ॥ २७ ॥  
IV) साधु चन्दनिके साधु । यतः यमकेऽपि सुभगः शब्दः सुगमः अर्थः । V) यद्येवं  
जितं देव्या पराजितं वयस्येन । (••) अहो अमात्यः सुमतिद्वारे । VI) किं सुमतिः ।  
प्रवेशय यंनम् । VII) एष सुमतिः । VIII) जयतु देवः । IX) सुमते किम् । X) देव,

१ M भर्त्ती for भट्टिणी २ k व्यालालितुष्णा°, M व्यालालिकुष्णा°. ३ k चन्दनाद्रेस्तुङ्गाः शृङ्गाः, M मकै-  
याद्रेस्तुङ्गाद् ४ M विस्तृणन्ति. ५ k वमन्तो for हरन्त. ६ M श्रीबन्धवो ग°. ७ M omits यंनम्.

राजा -<sup>I</sup>) ता अविलंबिअं आणेहि णं ।

सुमतिः -<sup>II</sup>) जं देवो आणवेदि । ( इति निष्कम्य सुश्रुतेन सह प्रविश्य )

12 [सुश्रुतः] -<sup>III</sup>) जेदु देवो ।

राजा -<sup>IV</sup>) सुस्सुद, अवि कुसलं सिंधुणाहस्स ।

सुश्रुतः -<sup>V</sup>) संपदं देवस्स कुसलाणुजोएण । किं च महाराज, देवस्स  
15 सिंधुणाहस्स चिर-सेवा-पसादिएण समुद्देण दिण्णो चिंतामणि-जाई-  
ओ को वि महामणी । तं च सअल-जण-चिंतिअत्थ-दाण-कुसलं  
महा-रअणं महाराज-प्पसाद-तिंत्तएण सिंधुणाहेण महाराजस्स सि-  
18 रिमाणवेअस्स पाहुदीकरेहि त्ति दाजण पेसिओ अहं । ता जिणउ  
वंसो चिंतामणीणं महाराज-सण्णिहि-लाहेण । होउ अ महाराज-  
प्पसाद-ग्गहणेण सिंधुणाहो सअल-महिवाल-मंडल-सिलाहणिज्जो ।

21 ( इति चीनांशुकनिञ्चुलितचिन्तामणि काञ्चनभाजने निक्षिपति । )

राजा -<sup>VI</sup>) सुमदे, तुवं एव्व तुज्झ सहिं<sup>9</sup> सुस्सुदं जहोइदं संभाविदूण  
पेसेहि सिंधुणाह-संआसं ।

22 सुमतिः -<sup>VII</sup>) जं देवो आणवेदि<sup>11</sup> ।

राजा -<sup>VIII</sup>) सुस्सुद, एवं करेहि<sup>12</sup> ।

1 k puts this speech in the mouth of Sumati 2 kh महामणि for चिंतामणि. 3 k जातीओ. 4 k वित्तण 5 k एसो for वंसो. 6 kh महामणि for चिन्तामणीणं. 7 k महाराजस्स गिहि<sup>9</sup> 8 k मंसल for मंडल 9 k सही. 10 k सहाअं for सआसं. 11 k adds (इति निष्कान्तौ) here. 12 This and the next speech are found only in kh which does not put this sentence in the mouth of the king but adds it in continuation of Sumati's speech जं देवो etc, and puts the next speech in Suśruta's mouth.

सिन्धुनाथामात्यः सुश्रुतो ब्रह्मकामस्तिष्ठति । I) तदविलम्बितमानयैनम् । II) यद्देव आह्नापयति । III) जयतु देवः । IV) सुश्रुत, अपि कुशलं सिन्धुनाथस्य । V) सांप्रतं देवस्य कुशलानुयोगेन । किं च महाराज, देवस्य सिन्धुनाथस्य चिर-सेवाप्रसादितेन समुद्रेण दत्तः चिन्तामणिजातीयः कोऽपि महामणिः । तं च सकल-जनचिन्तितार्थदानकुशलं महारत्नं महाराजप्रसादतृप्तेन सिन्धुनाथेन महाराजस्य श्रीमानवेदस्य प्राभृतीकुरु इति दत्त्वा प्रेषितोऽहम् । तज्जयतु वंशोः चिन्तामणीनां महाराजसन्निधिभागेन । भवतु च महाराजप्रसादग्रहणेन सिन्धुनाथः सकलमही-पालमण्डलश्लाघनीयः । VI) सुमते, त्वमेव तव सखायं सुश्रुतं यथोचितं संभाव्य प्रेषय सिन्धुनाथसकाशम् । VII) यद्देव आह्नापयति । VIII) सुश्रुत, एवं कुरु ।

१ k कुशलानुवादेन. २ k महाराजस्य देवस्य, M किञ्च देवमहादेवस्य. ३ M lacuna, k प्रसादवितेन. ४ k मानवेतस्य, M मानवेदस्य. ५ k यप चिन्तामणि. for वश' चिन्तामणीनां found in M. ६ M assigns this sentence to the king and the next to Suśruta, but they are not found in k.

सुश्रुतः—<sup>I</sup>जं देवो आणवेदि । ( इति निष्क्रान्तौ । )

विदूषकः—<sup>II</sup>भो वअस्स, आणवेहि अस्स महामणिणो णिउलं<sup>27</sup>  
अवणेदुं ।

राजा—<sup>III</sup>वअस्स, जं दे रोएइ ।

( विदूषको मुद्रामवमुच्य निखुलमपनयति । )

30

राजा—( सकौतुकम् )<sup>IV</sup>अहो पहा-पसरो । अज्ज हि

अच्छेरं अमुअस्स अच्छ-मणिणो दीहेहिं मोहेहि णं

तेल्लोक्कं णव-पोमराअ-रअणुक्किण्णं व लक्खिज्जे ।

एसो वासर-दीव-धूसर-द्धई सूरु वि दूरुसिओ

संझाए कवली-किदो व्व सहसा णट्ठो अअं आदवो ॥ २८ ॥

विदूषकः—<sup>V</sup>भो वअस्स, अगणिएहिं अणग्घेहिं उम्मीलंत-बहल-  
दीह-मोह-लेहुज्जोअ-खज्जोआविअ-सहस्सरस्सीहिं महा-रअण-सह-  
स्सेहिं पूरिअं खु दे कोस-घरअं । किं ताणं पि अहिओ से पहाओ<sup>3</sup>  
जेण अच्छरीअं करेसि ।

राजा—<sup>VI</sup>वअस्स, एसो खु चिंतामणि त्ति पसिद्धो असाहारणो  
एव्व । जदो

6

पत्थेइ जं जं सअलो जणो वि हत्थे अअं तस्स खु देइ तं तं ।

मंदार-कप्पहुम-कामहेणू-संताणआणं गणिओ अ मज्झे ॥ २९ ॥

1 κ reads विदूषकः— and puts the stage-direction (in round brackets) in his mouth. 2 κ देहेहि 3 kh interchanges the places of the last two lines. 4 κ सन्धाए. 5 κ अहिदेवहाओ, but kh अहिओ से पहाओ 6 κ हुमआमहेण

I) यहैव आज्ञापयति । II) भो वयस्य, आज्ञापय अस्य महामणेर्निखुलमपनेतुम् ।  
III) वयस्य, यत्ते रोचते । IV) अहो प्रभाप्रसरः । अद्य खलु, आश्चर्यं अमुष्याच्छेमणे-  
दीर्घैर्मयूखैरेतत्, त्रैलोक्यं नवपञ्चरागरत्नोत्कीर्णमिव लक्ष्यते । एष वासरदीपधूसर-  
च्छविः सूर्योऽपि दूरापसृतः, संध्यया कवलीकृत इव सहसा नष्टः अयमातपः ॥ २८ ॥  
V) भो वयस्य, अगणितैरनर्घ्यैरुन्मीलद्बहलदीर्घमयूखरेखोद्यंतखद्योतीकृतसहस्रर-  
श्मिभिः महारत्नसहस्रैः पूरितं खलु ते कोशगृहम् । किं तेषामप्यधिकः अस्य प्रभावः  
येनाश्चर्यं करोषि । VI) वयस्य, एष खलु चिन्तामणिरिति प्रसिद्धः असाधारण एव ।  
यतः, प्रार्थयति यद्यत् सकलो जनोऽपि हस्ते अयं तस्य खलु ददाति तत् तत् । मन्दार-

१ κ अद्य खलु, M अस्य हि. २ M °ध्याच्छिमादीसैर्मयू. ३ κ सूर्यो विदूरापसृतः, M सूर्यो वि lacuna.  
४ κ अगणणीयैरं, M अगुणितैरोवैरं, ५ κ °धिक अर्घ्यप्रभावः, M °धिकोऽस्य प्रभावः. ६ M येन त्वमप्याश्चर्यं.  
७ M प्रार्थयते, and some lacuna in this passage.

३ चंद०

विदूषकः—<sup>I</sup>अहो पंडिआणं वि बुद्धी अंध-परंपरं अणुवट्टइ, जदो तुए एंदाए सिलाए दाण-विअड्डआ वण्णीअदि । परमत्थदो उण ससस्स विसाणुब्भवो, आआसस्स पसूणुग्गमो, मिअतिण्हिआए सलिल-रूवत्तणं, एदस्स सिला-विसेसस्स अभिमद-दाण-पंडिच्चं च अणत्थंतरं ।

६ राजा—<sup>II</sup>मा मा एव्वं भण । अचिंतणिज्जो खु मणि-मंतोसहीणं पहावो ।

विदूषकः—<sup>III</sup>भो वअस्स, जइ एव्वं इदं मे कहेहि । कहं पुण एदस्स अचेदणस्स उवल-विसेसस्स दाणं संभवइ ।

राजा—<sup>IV</sup>वअस्स, एआरिसाणं अप्पच्चक्ख-चारिणीओ अहिदेव-आओ विज्जंति ।

12 विदूषकः—<sup>V</sup>जुज्जइ । ता अहं किं वि पत्थेमि णं महारअणं । (विचिन्त्य, अपवार्यं) भो वअस्स, एण्ह इह महिअले जा कण्णआणं रअण-भूआं कण्णआ तं पुरदो दंसेहि त्ति पत्थेमि ।

18 राजा—<sup>VI</sup>जं अहिरुइदं वअस्सस्स ।

(विदूषकः प्रार्थनामीलितलोचनस्तिष्ठति । ततः प्रविशत्यपटीक्षेपेण नायिका । सर्वे सकौतुकमवलोकयन्ति ।)

18 राजा—(सविस्मयम्)<sup>VII</sup>अहह ।

1 K omits अहो 2 K बुद्धीण अंध 3 K एंदाहि 4 K विअड्डआ 5 K पसूणुग्गमो  
6 K omits one मा 7 K omits मे 8 K अचेदणं उवल 9 K भूता 10 K writes these  
stage directions as if they form a speech of Vidūṣaka

कल्पद्रुमकामधेनुसन्तानकानां गणितश्च मध्ये ॥ २९ ॥ I) अहो पण्डितानामपि बुद्धि-रन्ध्रपरपरामनुवर्तते, यतः त्वया एतस्याः शिलायाः दानविदग्धता वर्ण्यते । पर-मार्थतः पुनः शशस्य विषाणोद्भवः, आकाशस्य प्रसूनोद्गमः, मृगतृणिकायाः सलि-लरूपत्वम्, एतस्य शिलाविशेषस्य अभिमतदानपाण्डित्यं च अनर्थान्तरम् । II) मा मा एवं भण । अचिन्तनीयः खलु मणिमन्त्रौषधीनां प्रभावः । III) भो वयस्य, यद्येव-मिदं मे कथय । कथं पुनरेतस्याचेतनस्योपलविशेषस्य दानं संभवति । IV) वयस्य, एतादृशानामप्रत्यक्षचारिण्यः अधिदेवता विद्यन्ते । V) युज्यते । तदहं किमपि प्रार्थ-यामि एतन्महारत्नम् । ( ) भो वयस्य, इदानीमिह महीतले या कन्यकानां रत्नभूता कन्यका तां पुरो दर्शयेति प्रार्थयामि । VI) यदभिरुचिर्तं वयस्यस्य । VII) अहह ।

१ K lacuna here २ M 'सभव for 'रूपत्वम् ३ M हि for खलु ४ K भो वयस्य, ५ K अपि देवता for अधि, ६ 'चारिण्योऽधिदेवता

अहो महिअले कहं अविरलुज्जला विज्जुला  
 तहिं फुरइ पुण्णिमा कहमहो वहंती कुहुं ।  
 अहो कणअ-कुंभए अवि कहं दरिद्वत्तणं  
 घणे पुलिण-मंडले कह णई ण संदीसइ ॥ ३० ॥

अवि अ ।

सुह-गंधो तम-बंधो सविलासा णील-णीरअ-वलासा ।  
 अअलंको हरिणंको अदिद्व-पुव्वं खु दीसए सव्वं ॥ ३१ ॥  
 कुह वि अहो पल्लविओ कोरइओ कुह वि कुह वि मंजरिओ ।  
 को एस संपदाओ कुसुमाउह-विअअ-सिद्ध-विज्जाए ॥ ३२ ॥

नायिका-(स्वगतम्)<sup>I</sup>अहो, वम्मह-लोअं आरोविद भिह काए वि  
 देवआए । एसो खु भअवं वम्महो । एसा अ देवी रई । एसो अ  
 परिअणो ।

देवी-<sup>II</sup>अभिजाअ-कुल-संभवा का वि कण्णआ ।

विदूषकः-(सावधानं निरूप्य)<sup>III</sup>भो वअस्स, पेक्ख पेक्ख चक्खवट्ठि-  
 महिसी-पद-लाह-इंध-बंधुराइ इमाए अब्भुद-कण्णआए अंगाइ ।

राजा-(अपवार्य)<sup>IV</sup>वअस्स, णं एव्वं भण ।

अहमहमिआ-गएहिं पेम्माउल्लिएहि लक्खणेहिं वि ।

जह-ठाण-संठिएहिं आलिंगिअमंगअं किसंगीए ॥ ३३ ॥

1 क अविरलुज्जला. 2 क णीरणीलअविलासा. 3 क मुज्जविओ 4 क लोहं for लोअं. 5 क मम्महो.  
 6 क कापि for का वि. 7 क लब्भ for इंध. 8 क पेम्मउलाएहि 9 क संदठिएहिं

अहो महीतले कथमविरलोज्जवला विद्युत्, तस्यां स्फुरति पूर्णिमा कथमहो वहन्ती कुहुम् ।  
 अहो कनककुम्भयोरपि कथं दरिद्वत्वं, घने पुलिनमण्डले कथं नदी न संदृश्यते ॥ ३० ॥  
 अपि च । सुखगन्धस्तमोबन्धः सविलासा नीलनीरजपलाशाः, अकलङ्को हरिणाङ्कः अद-  
 दृष्टपूर्वं खलु दृश्यते सर्वम् ॥ ३१ ॥ काप्यहो पल्लवितः कोरकितः कापि कापि मंजरितः,  
 क एष संप्रदायः कुसुमायुधविजयसिद्धविद्यायाः ॥ ३२ ॥ I) अहो मन्मथलोकमारोपितास्मि  
 कयापि देवतया । एष खलु भगवान् मन्मथः । एषा च देवी रतिः । एष च परिजनः ।  
 II) अभिजातकुलसंभवा कापि कन्यका । III) भो वयस्य, पश्य पश्य चक्रवर्तिमहिषी-  
 पदलाभचिह्नबन्धुराणि अमुष्या अद्भुतकन्याया अङ्गानि । IV) वयस्य, नन्वेवं भण । अह-  
 महमिकागतैः प्रेमाकुलितैर्लक्षणैरपि । यथास्थानसंस्थितैरालिङ्गितमङ्गं कृशाङ्गाः ॥ ३३ ॥

१ M कुम्भम् for कुहुम् २ M कुत्रापि for कापि in this line. ३ M अहो अभिजाते कुल. ४ M पश्य  
 is not repeated. ५ M एतदेव for नन्वेव, some lacuna in the following verse,



नायिका—(राजानमवलोक्य स्वगतम्)<sup>I</sup> किं णु खु एदं पेक्खिअ अदिह-  
पुरुवस्स अवत्थंतरस्स पत्तं होइ मे चित्तं ।

३ राजा—<sup>II</sup> वअस्स,

णेत्तंदोलण-घोलिदो<sup>1</sup> व्व गलिओ ईसीसि कण्णेउरो  
लावण्ण-हुम-मंजरि व्व लसिओ सेओ णिंडालंतरे ।  
सोहा-संगहणोसुआइ व करे लग्गाइ पुप्फाइ से  
तं मण्णे कुसुम-ग्गहम्मि मणिणा णीदा ईअं एदिणा ॥ ३४ ॥

(स्वगतम्) अहो इह द्विदाए वि से आढत्त-णिव्वहणे अहिणिवेसो ।  
जदो

पुण्णे पसूण-णिअरेहि तहिं लुएहि  
खिण्णे सिरीसअ-सिरी-हसिरे करम्मि ।  
णेत्तेण किंचि परिकुंचिअ-चंचलेणं  
आदेइ मज्झ मण-फुल्लमिअं रसोल्लं ॥ ३५ ॥

(इति सस्पृहमवलोकयति ।)

नायिका—(अधोमुखी)<sup>III</sup> कीस उण अअंडे ऊरू मे वेवन्ति<sup>10</sup> ।

३ राजा—(स्वगतम्)

<sup>IV</sup> पत्तेसु मज्झ णअणेसु मुहंबुअं से  
पाअंबुअं परिगआ खु अवंग-माला ।

1 क घोलिद व्व. 2 क मंजरि व्व. 3 क ललाढंतरे. 4 क संगहभासु<sup>1</sup>. 5 क लग्गाल, but  
kh लग्गाइ 6 क पुप्फाल 7 क इय 8 क द्विदप. 9 क अढत्त. 10 क वैपन्ति.

I) किं णु खल्वेतं प्रेक्ष्य अदृष्टपूर्वस्यावस्थान्तरस्य पात्रं भवति मे चित्तम् । II) वयस्य,  
नेत्रान्दोलनचालितं इव गलित ईषदीषत् कर्णपूरः, लावण्यद्रुममंजरीच लसितं स्वेदो  
ललाटान्तरे शोभासंग्रहणोत्सुकानीव करे लग्नानि पुष्पाण्यस्याः, तन्मन्ये कुसुमग्रहे  
मणिना नीता इयमेतेन ॥ ३४ ॥ (•••) अहो इह स्थिताया अपि अस्या आरब्धव्यापारे  
अभिनिवेशः । यतः, पूर्णे प्रसूननिकरैः तस्मिन् लूनैः, खिद्ये शिरीषकश्रीहसनशीले करे ।  
नेत्रेण किंचित्परिकुञ्चितचञ्चलेन, आददाति मम मनःफुल्लमिथं रसाद्रम् ॥ ३५ ॥  
III) कस्मात् पुनरकाण्डे ऊरू मे वेपेते<sup>1</sup> । IV) प्राप्तयोर्मम नयनयोर्मुखाम्बुजमस्याः,  
पादाम्बुजं प्रतिगता खलु कटाक्षमाला । हंसाकुलात् कमलात् कमलान्तरे, भृङ्गच्छटेव

१ क अननुभूत<sup>1</sup> for अदृष्ट<sup>2</sup> given by M; M some lacuna. २ क वयस्य पश्य, M a short  
lacuna. ३ क मंजरीविलसित, M मंजरीव ललितस्सवो निटालान्तरे. ४ क इहागताया. ५ क पूर्णैः, M पूर्णैः.  
६ क निकरैरस्मिन्, M प्रपूजकरैः तस्मिन् ७ क शिरीषश्री, M शिरीषकश्रीभासुरे करे. ८ M रसाभ्रम्. ९ क वेपेते

हंसाउलाउ कमला कमलंतरम्मि

भिग-च्छडा व परिरहइ धावमाणा ॥ ३६ ॥

विदूषकः—(राजानं निरीक्ष्य, निर्वर्ण्य, अपवार्य)<sup>I</sup>भो वअस्स, ण केवलं लक्खणाइ तुज्झ णअणाइं वि किं वि पेम्म-परवसाइ से अंगं आलिंगंति ।

राजा—(अपवार्य)<sup>II</sup>वअस्स, केवलं इमाए जोव्वणुब्भेद-तरंगिणं पुलोएमि । पेक्खदु दाव ।

उहंसिअ-थण-कुंभं उम्मज्जंतेण जोव्वण-गएणं ।

कूलंकस-रस-भरिआ सरसि व्व तरंगिआ पवालंगी ॥ ३७ ॥

नायिका—(सविषादम्, स्वगतम्)<sup>III</sup>किं करोमि । ण सक्कुणोमि एत्थ ठाउं ।

देवी—(निर्वर्ण्य, स्वगतम्)<sup>IV</sup>अदिट्ठ-पुरुव-जण-दंसणेण इमाए विसादो विअ लक्खीअदि । ता एव्वं दाव । (प्रकाशम्) भद्दे एहि, एत्थ उव-<sup>5</sup> विस (इति नायिकां हस्ते गृहीत्वा स्वासनाथे उपवेशयति ।)

नायिका—(उपविश्य)<sup>V</sup>अणुगगहीद म्हि देवीए रईए । (स्वगतम्) अहो, सुहओ एदाणं समवाओ ।

(नेपथ्ये)

वैतालिकः—<sup>VI</sup>जअ जअ तिभुवणेक्क-णाह, लोअ-लोअण-चंद, सुंदेर-मंदाविअ-कंदप्प-माण, माणवेअ, सुहाअ सायंतण-संझां होउ<sup>7</sup> देवस्स । अज्ज खु

1 K भिगच्छडा. 2 K णअणालुं वि. 3 K जोव्वणुब्भेदतरङ्गण पुलोएमि 4 K गईणम् 5 The stage direction (स्वगतम्), which I have put at the beginning of the next sentence, is put by K immediately after (उपविश्य). 6 K सुन्दर 7 K omits माण 8 K सञ्जा होइ

परिराजते धावमाना ॥ ३६ ॥ I) भो वयस्य, न केवलं लक्षणानि तव नयने अपि किमपि प्रेमवशे अस्या अङ्गमालिङ्गतः । II) वयस्य, केवलममुष्याः यौवनोद्भेदतरङ्गिणं प्रलोकयामि । पश्य तावत्, अदर्शितस्तनकुम्भमुन्मज्जता यौवनगजेन । कूलंकपरसभरिता सरसीव तरङ्गिता प्रवालाङ्गी ॥ ३७ ॥ III) किं करोमि । न शक्नोमि अत्र स्थातुम् । IV) अदृष्टपूर्वजनदर्शनेनास्या विषाद इव लक्ष्यते । तदेवं तावत् । (·) भद्दे एहि, अत्र उपविश । V) अनुगृहीतास्मि देव्या रत्या । (··) अहो सुभग एतेषां समवायः । VI) जय जय त्रिभुवनैकनाथ, लोकलोचनचन्द्र, सौन्दर्यमन्दीकृतकन्दर्पमान, मानवेद,

1 M परिराजति. 2 K मालिङ्गित, M मालिङ्गति 3 M तरङ्गणं. 4 M अवलोकयामि. 5 K आस्तां for तदेवं found in M. 6 M भद्रमुखि for भद्दे 7 K मानवेत, M मानवेद

एसा बंधुर-बंधुजीअ-कलिआ-सोहा णिदाहंसुणो  
 रिंछोली पडिबिंबआण लहरी-वुंदेसु संदीसए ।  
 सिग्घं ओदरिउं णहाउ दिण-लच्छीए समुद्दोदए  
 माणिक्केहि मणोहरेहि रइआ सोआण-वीहि व्व से ॥ ३८ ॥

किं च ।

सेरं सेरंधि-सत्थो विलिहंड सिहिणे चित्तलं पत्त-लेहं  
 रामाणं णेत्त-लच्छी-कसणिअ-रमणाआण-मग्गंतराणं ।  
 आलक्खिज्जंत-कालाअरु-बहलअरुदाम-धूमंधआरो  
 गेहेसुं देइ मेत्तिं रअणि-मुह-महंतुग्गमाणं तमाणं ॥ ३९ ॥

नायिका—(सानन्दं स्वगतम्)<sup>1)</sup>अहो, सो एव्व एसो जस्स जसं सव्वदा  
 तादो वण्णेदि । (सस्पृहमवलोक्य) सरिसं खु तादस्स वण्णणं ।

देवी—<sup>II)</sup>अर्यउत्त, इमाअं अब्भुद-क्कणआअं बहिणिआअं मिव  
 मे हिअअं सिणिज्झइ । किं च, अभिजाआ खु एसा, ता अंतेउरे  
 एव्व ठाउं उइदा । अणुजाणादु अर्यउत्तो अंतेउरं णेतुं ।

राजा—<sup>III)</sup>देवि, एत्थ किं अहं पुच्छिदव्वो । जं अहिर्इदं देवीए ।

1 क ओदरउ 2 क विलहल for विलिहइ 3 क दमाण for तमाण 4 क तवो 5 क सरिइ  
 for सरिस 6 क अहिरुहिद

सुखाय सायंतनसंध्या भवतु देवस्य । अद्य खलु, यथा बन्धुरबन्धुजीवकलिकाशोभा  
 निदाघांशोः, श्रेणी प्रतिविम्बानां लहरीवृन्देषु संदृश्यते । शीघ्रमवतरितुं नभसः दिने-  
 लक्ष्म्याः समुद्रोदके, माणिक्यैर्मनोहरैः रचिता सोपानवीथी वास्याः ॥ ३८ ॥ किं च ।  
 खैरं खैरन्ध्रीसार्थः विलिखति स्तने चित्रवत्पत्रलेखां, रामाणां नेत्रलक्ष्मीकृष्णीकृतरम-  
 णायानमार्गान्तराणाम् । आलक्ष्यमानकालागरुबहलतरोर्दामधूमान्धकारः, गेहेषु ववाति  
 मैत्री रजनीमुखमहदुद्गमानां तमसाम् ॥ ३९ ॥ I) अहो स एव एष यस्य यशः सर्वदा तातः  
 वर्णयति । (‘‘’) सदृशं खलु तातस्य वर्णनम् । II) आर्यपुत्र, अमुष्यामद्भुतकन्यकायां  
 भगिन्यामिव मे हृदयं क्षिण्यति । किं च, अभिजाता खलु पथा, तदन्तःपुर एव स्थातु-  
 मुचिता । अनुजानानु आर्यपुत्रः अन्तःपुरं नेतुम् । III) देवि, अत्र किमहं प्रष्टव्यः ।

१ क पपो २ क रिच्छोली for श्रेणी ३ क धन for दिन ४ क रुचिरा for रचिता ५ क "वीथीव  
 यस्य ६ क "सार्थ ७ क दद्य" for आर्यव ८ क त-नोद,म ९ क "मुखे महदुमानन्दभासाम्, १० क अथवा  
 for अहो ११ क अस्या" for अमुष्या १२ क "कन्याया १३ क अनुज्ञापयतु १४ क omits अत्र, म  
 किमहमत्र for अत्र किमह

देवी -(उत्थाय)<sup>I)</sup>एहि भद्रमुहि, अंतेउरं पविसम्ह ।

नायिका -<sup>II)</sup>आमं । (इत्युत्थाय आत्मगतं नायकं सानुरागं तिर्यक् पश्यन्ती सप-  
रिधारया देव्या सह निष्क्रान्ता । )

राजा -(सनिवेदम्)

<sup>III)</sup>मज्झम्मि हंत पडिऊण पमोअ-वंझा  
संझा कराल-मुह-भीसण-सण्णिवाआ ।  
देवाण दाणव-धंड व्व दिसाण मज्झं  
पीऊस-पाण-विहदिं सहसा करेदि ॥ ४० ॥

(समन्तादवलोक्य) अहर्वा ।

मुहे राउब्भेओ णअण-सुहओ दीसइ फुडं  
णिडालगे लगे अणसरइ सेए उडुगणो ।  
सरोआणं दाणिं अणुकुणइ कोसे सिहिणंअं  
पिआं-सारिच्छेणं मह फुरइ संझा सुहअरी ॥ ४१ ॥

विदूषकः -(निरूप्य)<sup>IV)</sup>भो वअस्स, एत्तो खु अम्हाणं तिभुवण-लोह-  
णिज्जा रूविणी अब्भुद-कण्णआ समासादिआ । पुणो किं निस्सा-  
रेण इमिणा मणिणा कज्जं । गहिएसु तंडुलेसुं किं तुसेहि करणिज्जं ।

1 क omits आम and adds (उत्थाय) etc., while kh reads आं (इत्युत्थाय etc) 2 क वटं  
पदिसाण मंझ. 3 क omits अहवा 4 क सरोआणिं. 5 क माणि, but kh दाणिं 6 क सिहिणिअं.  
7 क विआ. 8 क पुठइ. 9 क सुहहरी. 10 क पत्ता. 11 क पुणो की निस्सारेण, kh पुणो वि किं.  
12 क तसुलेसु.

यदभिरुचितं देव्याः । I) एहि भद्रमुखि, अन्तःपुरं प्रविशावः । II) आम । III) मध्ये  
हन्त पतित्वा प्रमोदवन्ध्या, संध्या करालमुखभीषणसंनिपाता । देवानां दानवघटेव  
दशोर्मम, पीयूषपानविहतिं सहसा करोति ॥४०॥ (...) अथवा । मुखे रागोद्भेदः नयन-  
सुभगः दृश्यते स्फुटं, ललाटाग्रे लग्नाननुसरति स्वेदानुडुगणः । सरोजानामिदानीमनु-  
करोति कोशान् स्तनं, प्रियासादृश्येन मम स्फुरति संध्या सुखकरी ॥ ४१ ॥ IV) भो  
वयस्य, एतस्मात् खलु अस्माकं त्रिभुवनलोभनीया रूपिणी अद्भुतकन्यका समासादिता  
पुनः किं निस्सारेणामुना मणिना कार्यम् । गृहीतेषु तण्डुलेषु किं तुषैः करणीयम् ।

१ क प्रविशाम्. २ क omits आम. ३ क श्रीमोद for प्रमोद ४ M निटालाग्रे for ललाटाग्रे. ५ क कोश-  
स्तनम्, M कोशस्तनं ६ क श्रिया for प्रिया. ७ क सुखहरी. ८ क हत. for एतस्मात्, ९ M लषनीया for  
लोभनीया. १० M णानेन for णामुना.

राजा-<sup>1</sup>गोसण, मा मा एवं । किं इंदिराअं गहिआअं मुउंदेण  
णाहिणंदीअंदि दुद्ध-वारिही । ता उद्धरेहि णं । मणिराअं पुणो वि  
'अम्हाणं अणगण्हउं देवाराहण-मंदिरे अच्चणत्थं ठाविज्जण गच्छम्ह  
संज्ञं वंदिउं ।

( निष्क्रान्ताः सर्वे । )

१ ॥ इअं चंदलेहाअं पढमं जवणिअंतरं ॥

1 क णन्दिअदि. 2 क इअं 3 क पढमं

I) गोसंज्ञ, मा मा एवं । किमिन्दिरायां गृहीतायां मुकुन्देन नाभिनन्द्यते दुग्धवारिधिः ।  
तदुद्धर पनम् । मणिराज पुनरपि अस्माकमनुग्रहीतुं देवाराधनमन्दिरे अर्चनार्थं स्थाप-  
यित्वा गच्छावः संध्यां वन्दितुम् ॥

॥ इति चन्द्रलेखायां प्रथमं यवनिकान्तरम् ॥

१ कM put the Danda after मणिराज

[ II<sup>1</sup> ]

( ततः प्रविशति राजा चामरग्राहिणी च । )

राजा —( निश्वस्य साशंसम् )

<sup>1)</sup> लज्जा-जंतण-लंछिंआ वि सहसा तंसांवलोकसुआ  
तं देसं णव-पुंडरीअ-णिअर-च्छणं कुणंता खणं ।  
संचारा चउरं भमंत-भुमंआ मुद्धा सिणिंद्धा अ मं  
आणंदंतु पुणो वि केअअ-सिहा-लच्छीणमच्छीण से ॥ १ ॥

चामरग्राहिणी —( स्वगतम् )<sup>11)</sup> अहो, अज्ज वि महाराओ तं मरगअ-  
उज्जाण-वुत्तंतं एव्व चव्वंतो पव्वायंत-वअण-पंकओ रुअ-रुइअ-  
च्छित्तेण चित्तेण किं वि किं वि जंपंतो उल्लिहिओ विअ चिट्ठइ ।  
ता वसंत-वण्णणेण अण्णस्सि णेमि से माणसं । ( प्रकाशं ) पेक्खदु  
दाव महाराओ ।

सूणाहितो पिबंतो भमइ महुरो मंदमंदं मरंदं  
चूआहितो पडंतो महमहइ स-भंगाणुबंधो सुअंधो ।  
मूलाहितो हसंतो विलसइ पहिउक्केर-सोओ असोओ  
सिगाहितो वलंतो मलअ-सिहरिणो वाइ सीओ अ वाओ ॥२॥

1 K begins this Scene with this sentence: अथ चन्द्रलेखाया द्वितीय यवनिकान्तरम् ।  
2 K लच्छिआ 3 K तस्साव° 4 K भमआ for भुमआ 5 K सिणिद्धाभमामण्डंन्तु 6 K  
वकुओ for पंकओ. 7 K जंपंतो उल्लिखितो 8 K डुमइ महुरो. 9 K चूडाहितो 10 K सोगा  
हितो, but Kh सिगाहितो

[ संस्कृतच्छाया ]

I) लज्जायन्त्रणलंछिता अपि सहसा व्यस्त्रावलोकोत्सुकाः, तं देशं नवपुण्डरीक-  
निकरच्छन्नं कुर्वन्तः क्षणम् । संचाराश्चतुरं भ्रमद्भ्रुवः सुग्धाः स्निग्धाश्च माम्, आन-  
न्दयन्तु पुनरपि केतकशिखालक्षिणोः अक्षणोः अस्याः ॥ १ ॥ II) अहो, अद्यापि महा-  
राजः तं मरकतोद्यानवृत्तान्तमेव चर्चयन् शुष्यद्वदनपङ्कजो रणैरणिकाक्षितेन चित्तेन  
किमपि किमपि जल्पन् उल्लिखित इव तिष्ठति । तद्भ्रसन्तवर्णनेन अन्यस्मिन् नयाम्यस्य  
मानसम् । ( ... ) पश्यतु तावन्महाराजः । सूनेभ्यः पिबन् भ्रमति मधुकरो मन्दमन्दं  
मकरन्दं, चूतेभ्यः पतन् सर्वतः प्रसरति संभृद्भ्रानुबन्धः सुगन्धः । मूलात् हसन्  
विलसति पथिकोत्करशोकः अशोकः, शृङ्गेभ्यः वलमानः मलयशिखरिणः वाति शीतञ्च

१ M लक्षिणा for लच्छिआ २ K स्निग्धागमा° for स्निग्धाश्च मा°. ३ K °शिखालक्ष्या अ° ४ K omits  
अस्या ५ K OMLI° शुष्यद् ६ K किमपि only once. ७ K प्रसद्भ्रानुबन्धान् गन्धमूलात्, M शृद्भ्रानुबन्धैस्सुग-  
न्धैर्शिलाइसन् for संभृद्भ्रानु° etc. ८ K पथिकोरकशोकः शृङ्गाद् ९ K मातरिश्वात. for वाति etc.  
४ चंद\*

राजा—(अनाकर्ण्य)<sup>1)</sup>अहो रूव-सिरी । तह अ ।

णेत्तं कंदोडू-मित्तं अहर-मणि-सिरी बंधुजीएक-बंधू  
वाणी पीऊस-वेणी णव-पुलिण-अल-त्थोर-बिंबो णिअंबो ।  
गत्तं लाअण्ण-सोत्तं घण-सिहिण-भरच्चंत-मुज्झंत-मज्झं  
उत्तेहिं किं बहूहिं जिणइ मह चिरा जम्म-फुल्लं फल्लिं ॥ ३ ॥

एण्हिं च ।

सामंतो सो वसंतो लसइ पिअ-वहू-काहलेहिं कलेहिं  
आसण्णो एव्व पुण्णा उण सइअ-वरो णट्ट-तंदो अ चंदो ।  
णासीरो सो समीरो चलइ मलअदो णेत्त-कोणो अ बाणो  
सण्णद्धो सो सिणिद्धो जिणउ तिहुवणं ता असंगो अणंगो ॥ ४ ॥  
(विचिन्त्य) अहव जिअं एव्व अणेण अम्हारिस-मम्म-हणणुम्मु-  
हेण वम्महेण तिहुवणं । जदो

महुर-महुरमेदे हंत गाअंति किंति  
दिसि दिसि कलअंठा <sup>12</sup>बंदिणो णंदिणो से ।  
अवि अ गहिअ-गव्वं सव्व-तेल्लोक्क-हेला-  
विअअ-धअ-वडाअंदोलिआ बालिआ सा ॥ ५ ॥

1 क अहरसिरी 2 क पाणी 3 क भरचन्त 4 क जणइ for जिणइ 5 क हूल्लिम् for फल्लिं.  
6 क omits कलेहिं 7 क सइअणट्टदन्तो अ 8 क सो जअउ तिहुवण, but kh सो सिणिद्धो जिणउ  
तिहुवण 9 क व but kh एव्व 10 क मम्महेणण सुटेण मम्महेण 11 क गायन्ति. 12 क वन्दिणे  
से 13 क असिअ 14 क तेल्लोक्क 15 क डअ for धअ

धातः ॥ २ ॥ I) अहो रूपश्रीः । तथा च । नेत्रं नीलोत्पलमित्रम् अधरमणिश्रीर्वन्धुजीवै-  
कबन्धुः, वाणी पीयूषवेणी नवपुलिनतैलस्थूलविम्बो नितम्बः । गात्रं लावण्यस्रोतः  
घनस्तनभैरात्यन्तमुद्यन्मध्यम्, उक्तैः किं बहुभिः जयति मम चिरात् जन्मफुल्लं फलवत्  
॥ ३ ॥ इदानीं च । सामन्तः स वसन्तो लसति पिकर्षधूकाहलैः कलैः, आसन्न पद्य  
पुण्यात् पुनः सचिवपरो नष्टतन्द्रश्च चन्द्रः । नासीरः स समीरश्चलति मलयतो नेत्रकोणश्च  
बाणः, सन्नद्धः स स्निग्धो जयतु त्रिभुवन तदसंगो अनङ्गः ॥ ४ ॥ ( ) अथवा जित-  
मेवानेन अस्माद्दशा मर्महननोन्मुखेन मन्मथेन त्रिभुवनम् । यतः, मधुरमधुरमेते हन्त  
गायन्ति कीर्तिं, दिशि दिशि कलकण्ठाः वन्दिनो नन्दिनोऽप्य । अपि च गृहीतगर्वं सर्व-

१ म वयु for वान २ क पुनिस्थूल ३ म भाराल्यन्तो सु ४ म बहुना, ५ क बधूहाहाकलैः कलैः.  
६ क आसन्ने and lacuna upto पुन, म सन्न und lacuna upto न सचिव. ७ क तदसङ्गम्, म वेदाने  
कोऽनङ्ग for तदसंगो etc. ८ म मधुरमेते ९ क च निगृहीत

चामरग्राहिणी-(स्वगतम्)<sup>1)</sup>अहो, णिअ-सासणेक-वसंवदाविअ-सअ-  
ल-महिअलो हविअ अप्पणा कुसुमसरासणस्स सासणं अणुवट्ट-  
माणो ण किं वि जाणोदि महाराओ । सव्वहा

हरि-हर-सरसिरुहासण-हरिहय-पमुहा मुहा कहिज्जंति ।  
णाहो खु णवर एक्को मअणो भुवणाण चोद्दहाणं वि ॥ ६ ॥

राजा -<sup>II)</sup>अच्छेरं ।

जं जेहिं णअणंचलेहि तइआ मंदाणिलंदोलिण  
पिअसणव-सीअलंबु-लहरी-मज्झम्मि णिम्मज्जिअं ।  
तं तेहिं महमेणिहमुणह-विसमे कप्पंत-वादाहए  
घोर-कखेडअ-पूर-पूरिअ-णई-सोत्तम्मि छित्तं मणं ॥ ७ ॥

किं च ।

जाला हेला-विहसिअ-रई लोअणागोअरे सा  
वाला ताला-पहुदि परुसा चंदिआ-मंद-वाआ ।  
जाला-माला पलअ-सिहिणो पल्लवाली-मुणाली-  
माला हालाहलमवि अ कोलाहलो कोईलाणं ॥ ८ ॥

( विचिन्त्य ) किं णु खु वअस्सो मे<sup>11)</sup> चिराअदि ।

1 क महिअले, but kh °लो. 2 क °वट्टमाणेण कीवि जाणादि 3 क सुरवण एक्को for खु etc  
4 क तइआआ मन्दा° 5 क तन्तेहीमहमेक्कि°. 6 क वादाहते. 7 क छत्तं 8 क बहुदिवरुवा for  
पहुदि परुसा. 9 क वलय 10 क कोइदाणम् 11 क omits मे which is given by kh.

त्रैलोक्यहेला-, विजयध्वजपताकान्दोलिता बालिका सा ॥ ५ ॥ I) अहो, निजशासनैक-  
वशंवदीकृतसकलमहीतलो भूत्वात्मना कुसुमशरासनस्य शासनमनुवर्तमानो न किमपि  
जानाति महाराजः । सर्वथा, हरिहरसरसीरुहासनहरिहयप्रमुखा मुधा कथ्यन्ते । नाथः  
खलु परमेको मदनो भुवनानां चतुर्दशानामपि ॥ ६ ॥ II) आश्चर्यम् । यद्यैः नयनाञ्जलैः  
तदा मन्दानिलान्दोलिते, पीयूषाणवशीतलाम्बुलहरीमध्ये निमज्जितम् । तत् तैः मम  
इदानीमुष्णविषमे कल्पान्तवाताहते, घोरक्ष्वेडकपूरपूरितनदीस्रोतसि क्षिप्तं मनः ॥ ७ ॥  
किं च । यदा हेलारविर्दसितरतिलोचनागोचरे सा, बाला तदाप्रभृति परुषाश्चन्द्रिकाम-  
न्दवाताः । ज्वालामालाः प्रलयशिखिनः पल्लवालीमृणाली-, माला हालाहलमपि च कोला-

१ M विगुंभि for विजय. २ क लोलिता लालिका सा for °दोलिता etc. ३ M बालका ४ क °वशवन्दीकृतः,  
M °वशपदीकृतः. ५ M किमपि विजानाति. ६ M वरमेको. ७ क यथाभ्या नयनाञ्जलाभ्या मन्दा°, M lacuna  
for तदा. ८ क पीयूषं नव°. ९ क विषमेवान्तवान्तवाता° १० क घेरक्ष्वेडपूरित°, M घोरक्ष्वेड lacuna तार्णव-  
जले इदमेव क्षिप्तं मनः. ११ M °विरसिता रति lacuna.



( ततः प्रविशति विदूषकः । )

- ३ विदूषकः—(सहर्षम्)<sup>1</sup> हंत साहिअं कज्जं । तं वअस्सस्स णिवेदेमि ।  
 (परिक्रम्य, पुरोऽवलोक्य) एसो वअस्सो अहिणव-पिअंगु-सामलंगो वि  
 पच्चूस-ससि-मंडल-पंडुर-महुरोहिं अवअवेहिं णिदाह-गंगा-पवाहो  
 ६ विअ कमेण विमुक्क-गभीरत्तणो बहुल-पक्ख-चंदो विअ दिणे दिणे  
 विमुच्चंत-कला-समुदओ तुहिणाअलो व्व विजंभंत-मअणो तं एव्व  
 अंबुद-कण्णअं झाअंतो थिमिओ चिड्डइ । (विचिन्त्य) अहो एआरि-  
 ९ साणं वि महापुरुसाणं माणसं मअणेण कीलामिओ कीरइ । सव्वहा  
 मअण-मारुअ-विलोलिअस्स माणसस्स ण को वि पंडिआरं करेइ ।  
 ता कुसुम-सरासण-सरासार-झरंत-हिअअं वअस्सं सूर-इरण-विसू-  
 १२ रंत-कुमुअं व कुमुआअरं सरदिंदु-सुंदर-मुहीए वुत्तंत-चंदिआ णीसं-  
 देण आणंदेमि । (उपख्य) जिणउं भवं ।

राजा—<sup>10</sup> वअस्स, किं दिट्ठा देवी ।

- १५ विदूषकः—<sup>11</sup> किं दमिलमंडआए पवट्ठो सि । उज्जुअं एव्व पुच्छ ।  
 किं दिट्ठा तत्तहोदी मणिसंभवेत्ति । किमिणं मूलं मुणंतस्स मम पत्तं

1 क ता for त 2 क णिवाह, but kh णिवाह 3 क लोच्यभतमअणो 4 क अंबुदणअ,  
 but kh अंबुदकण्णअ 5 क omits अहो 6 क किलामिओ 7 क परिआर 8 क जणउ भव्व,  
 9 क उज्जणीएव्व 10 क तत्तहोदी 11 क मूण मूलत्तस्स

हलः कोकिलानाम् ॥ ८ ॥ ( ) कि नु खलु वयस्यो मे चिरायति । I) हन्त साधितं  
 कार्यम् । तद् वयस्याय निवेदयामि । (•) एष वयस्यः अभिनवप्रियंहुश्यामलाङ्गोऽपि  
 प्रत्यूषशशिमण्डलपाण्डुरमधुरैः अवयवैः निदाघगङ्गाप्रवाह इव क्रमेण विमुक्तगम्भीरत्वो  
 बहुलपक्षचन्द्र इव दिने दिने विमुच्यमानकलासमुदयः तुहिनाचल इव विजृम्भमाण-  
 मदनः तामेवाद्भुतकन्यकां ध्यायन् स्तिमितस्तिष्ठति । (••) अहो एतादृशानामपि महा-  
 पुरुषाणां मानसं मदनेन क्रीडामृगः क्रियते । सर्वथा मदनमारुतविलोलितस्य मानसस्य  
 न कोऽपि प्रतीकारं करोति । तत् कुसुमशरासनशरासारसंतप्यमानहृदयं वयस्यं सूर्य-  
 किरणविशुष्यत्कुमुदमिव कुमुदाकर शरदिन्दुसुन्दरमुख्याः वृत्तान्तचन्द्रकानिष्यन्देन  
 आनन्दयामि । (••) जयतु भवान् । II) वयस्य, किं दृष्टा देवी । III) किं द्रमिलम-  
 ण्डकया प्रवृत्तोऽसि । ऋजुकमेव पृच्छ । किं दृष्टा तत्रभवती मणिसंभवेत्ति । किमिदं मूलं

१ म वयस्य २ क वामि इति 3 क omits प्रियु, M प्रिय जु ४ क मदन for मदन ५ क omits  
 वयस्य, M laouna ६ क कि चन्द्रमिलमण्डकया, M laouna जया प्रवृत्तोऽसि ७ क वयस्ये पप्रच्छ for ऋजुकमेव  
 etc. ८ M अत्र भवती

दंसीअदि, रअण-वेदिणो मंदिरे माणिक्क-मणि त्ति काअं विक्किणी-  
अदि<sup>१</sup>, अणुभूद-बम्हाणंदस्स पुरदो इंदआल-परमत्थदां समत्थी-<sup>११</sup>  
अदि । किं मए ण मुणिअं मरगआरामादो एव्व तुए देवी-पक्ख-  
वादस्स सतिलां सलिलंजली दिण्ण त्ति ।

राजा -<sup>I)</sup>मा मा एव्वं ।

जइ वि मणमिमस्सिं कण्णआअं णिवड्ढं  
तह वि गलइ देवी-पक्खवादो कंहं मे ।  
स-रइ कमलिणीअं दिण्ण-केली-पआरो  
विसुमरइ खु णो सो माणसं राजहंसो ॥ ९ ॥

ता आदिदो पहुदि कहेहिं<sup>१</sup> ।

विदूषकः -<sup>II)</sup>सुणादु वअस्सो । एसो अहं अंतेउर-वुत्तंतं जाण त्ति  
तुए पेसिदो गोसम्मि एव्व पत्थिदो फलिहंकरणं गंतुं पवुत्तो ।

राजा -<sup>III)</sup>तदो तदो ।

विदूषकः -<sup>IV)</sup>तदो दूरादो एव्व दिट्ठा मए कं वि<sup>१</sup> कीला-सालभंजिअं  
गणिहअं आअच्छंती तमालिआ ।

राजा -<sup>V)</sup>तदो तदो ।

विदूषकः -<sup>VI)</sup>तदो सा मं अपेक्खंती विअ अण्णेण मग्गेण गआ ।

राजा - (स्वगतम्)<sup>VII)</sup>किंणिमित्तं । ( प्रकाशं ) तदो तदो ।

1 क वित्तीणिअदि 2 क पुरदो 3 क सतिलो 4 क पक्खपादो. 5 क कहेदि. 6 क फलिहङ्करेण.  
7 क किं वि 8 क 'भञ्जिआं गुह्णिअ आअच्छिती

जानतः मम पत्रं दर्शयते, रत्नवेदिनो मन्दिरे माणिक्यमणिरिति काचो विक्रीयते, अनुभू-  
तब्रह्मानन्दस्य पुरतः इन्द्रजालपरमार्थता समर्थयते । किं मया न ज्ञातं मरकतारामादेव  
त्वया देवीपक्षपातस्य सतिलः सलिलाञ्जलिर्दत्त इति । I) मा मा एवम् । यद्यपि मन  
अमुष्यां कन्यकायां निबद्धं, तथापि गलति देवीपक्षपातः कथं मे । सरति कमलिन्यां  
दत्तकेलीप्रचारः, विस्मरति खलु नो स माणसं राजहंसः ॥ ९ ॥ तदादितः प्रभृति कथय ।  
II) शृणोतु वयस्यः । एषोऽहं अन्तःपुरवृत्तान्तं जानीहीति त्वया प्रेषितः प्रभाते एव  
प्रस्थितः स्फटिकाङ्गणेन गन्तुं प्रवृत्तः । III) ततस्ततः । IV) ततो दूरादेव दृष्ट्वा मया  
कामपि क्रीडाशालभञ्जिकां गृहीत्वा आगच्छन्ती तमालिका । V) ततस्ततः । VI) ततः  
सा मामर्पयन्तीव अन्येन मार्गेण गता । VII) किन्निमित्तम् । ( ... ) ततस्ततः ।

१ क omits मम, M perhaps lacuna. २ क दृश्यते. ३ कM मरतकारा° ४ क नृत्त for दत्त ५ क मनो  
बन्धो for नो स. ६ क omits प्रभाते. ७ M स्फटिकाङ्गणेन. ८ क °पश्यन्तीव अन्येनैव मार्गेण, M °पश्यन्ती चान्येन सा°.

विदूषकः—<sup>I)</sup>मज्झ अदंसणं अहिलसंतीए किं दंसणेणं ति अहं वि तुण्हि एव्व गंतुमाढत्तो ।

12 राजा—<sup>II)</sup>तदो तदो ।

विदूषकः—<sup>III)</sup>तदो तहिं संमज्जणादि-वावार-केलि-लग्गेण दासेरई-  
वग्गेण णव-णिहुवण-केलि-सिठिल-बंध-विगलिअंस-घोलंत-पज्जुसि-  
15 अ-मालई-माला-महमहंत-बहल-परिमल-भर-भमंत-भसलं-मंडलेहिं  
धम्मिल्लेहिं सुरअ-भर-किलम्मंत-चंचलेहिं णअणंचलेहिं थोआंवसि-  
ट्ट-पुराण-कत्थुरी-पत्त-भंग-लेहाहिं गंड-लेहाहिं रमण-दिठ-दिण्ण-विं-  
16 दु-मणहरेहिं अहरेहिं मंडल-किअ-माणिक-मणि-सअल-विण्णास-  
संका-अर-तंबराअमाण-मणि-माला-दिण्ण-उकंठेहिं कंठेहिं वल्लह-  
णव-णह-दल-विलिहिअ-चंदलेहा-मणोहरेहिं पओहरेहिं मोहण-वेअ-  
21 खंडिअ-कंची-गुण-सिठिल-णिअसणेहिं जहणेहिं तुरिअ-विण्णास-  
महुर-झणझणाअंत-णेउर-कलकल-सुहअ-संचलणेहिं चलणेहिं आअ-  
च्छिअ पाडिक्कं एव्व मरगउज्जाण-वुत्तंतं अहं पुच्छिदो ।

21 राजा—<sup>IV)</sup>तदो किं तुए पडिवण्णं ।

विदूषकः—<sup>V)</sup>इमिणा अत्थाण-रअण-खंभेण किं पडिवण्णं । किं

1 h सिठिल 2 h भमल 3 k धम्मिल्लेहिं 4 k तोयावसिट्ट 5 k "राअमणमणि  
6 k उकण्ठेहिं 7 k तुरिय 8 h आयच्छिअ 9 k अत्ताणरअणपभेण.

I) ममादर्शनमभिलषन्त्या. कि दर्शनेनेति अहमपि तूष्णीमेव गन्तुमारब्धः । II) तत-  
स्ततः । III) ततस्तत्रं संमार्जनादिव्यापारकेलीलभेन दासेरकीवर्गेण नयनिधुवनकेली-  
त्रिथिलबन्धविगलितासघूर्णमानपर्युषितमालतीमालासर्वतःप्रसरद्बहलपरिमलभरभ्रमर्द-  
भ्रमरमण्डलैर्मल्लैर्धम्मिल्लैः सुरतभरध्रमक्लाम्यच्चञ्चलैर्नयनाञ्जलैः स्तोकावशिष्टपुराणकस्तू-  
रीपत्रभङ्गलेखाभिर्गण्डरैर्खाभिः रमणददत्तविन्दुमनोहरैः अधरैः मण्डलीकृतमाणिक्य-  
मणिशकलविन्यासशङ्काकरताम्रायमाणमणिमालावत्तोत्कण्ठैः कण्ठैः वल्लभनयनखर्दलवि-  
लिखितचन्द्रलेखामनोहरैः पयोधरैः मोहनवेगखण्डितफाञ्जीगुणशिथिलनिवसनैः जघनैः  
त्वरितविन्यासमधुरझणझणायमाननूपुरकलकलसुभगसंचरणैश्चरणैरागत्य प्रत्येकमेव  
मरकतोद्यानवृत्तान्तमहं पृष्टः । IV) ततः किं त्वया प्रतिपन्नम् । V) अनेन आस्थानरत्न-  
स्तम्भेन किं प्रतिपन्नम् । किं कस्तूरी पङ्कणे विक्रीयते । किं पुरोडाश शबरीणां दीयते । किं

१ h मम दर्शनं २ km तन्तस्मिन् ३ R दासीवर्गेण ४ M "भ्रमररुक्मा" ५ K "यनानिलै ६ M  
omits पुरा- ७ h लेखशि for रेखाभि ८ K omits दल ९ M ततस्त्वया किं प्र. १० K वक्रणे, M  
पृष्टे for पङ्कणे ११ K समराण for शबरीणां, M lacuna.

कत्थूरी पक्कणे विक्रिणीअदि । किं पुरोलासं समराणं दिज्जइ । किं  
पंचगव्वं वाअसाणं पडिवज्जीअदि । 27

राजा - (ससितम्) <sup>I)</sup> अहो विअड्ढदाए विलासो ।

विदूषकः - <sup>II)</sup> किं एत्थ अच्छरीअं । को उण वासंसस लिवि-विण्णासे  
चित्रीअदि । को वस्मीइणो पद-बंधे कोदुअं करोदि । को बुहप्पइणो <sup>3)</sup>  
छग्गुण-दंसणे विम्हअं गण्हइ ।

राजा - <sup>III)</sup> सच्चं । तदो तदो ।

विदूषकः - <sup>IV)</sup> तदो ताणं ईसा-रज्जु-भमाडिज्जंत-भुमआ-कवणुच्छि- <sup>3)</sup>  
त्तेहिं चडुल-चडुलेहिं कडकख-मरगअ-पासाणेहिं तालिओ । कहं कहं  
वि तदो संकडादो णिक्कमिअ पदुमराअ-सज्ज-वण-परिअंतेण गदुअ  
पलित्त-फलिअ-मणि-सिलालिंद-बहल-जोणहा-जाल-धवलाअंत-दस- <sup>36)</sup>  
दिसा-मुहं माणिक्क-मणि-मंदिरोल्लसिअ-मंसल-मऊह-माला-बालादव-  
पल्लविअ-णहंतरं विविह-वावार-तुवरंत-विलासिणी-महुरालाव-को-  
लाहल-मणहरं अंतेउरं पविट्ठो म्हि । 37

राजा - <sup>V)</sup> तदो तदो ।

विदूषकः - <sup>VI)</sup> तदो विदुम-मणि-मंडिअ-मंडव-मज्जे पोमराआसण-  
णिसण्णा देवी, अणंतर-णिहित्ते फलिह-मणि-सिलासणे चंदादवम्मि <sup>42)</sup>

1 क पक्कणे 2 क देअड्ढदाए for विअड्ढदाए. 3 क वासंसस 4 क थग्गुण. 5 क ककवणु.  
6 क खड्खल्ल. 7 क संकडादो 8 क परतेणे 9 क omits मणि 10 क मऊलह. 11 क पालादव  
12 क omits मंडिअ 13 क चन्दाविपम्मि.

पञ्चगव्यं वायसानां प्रतिपाद्यते । I) अहो विदग्धतायाः विलासः । II) किमत्राश्चर्यम् ।  
कः पुनर्व्यासस्य लिपिविन्यासे चित्रीयते । को वाल्मीकेः पदबन्धे कौतुकं करोति ।  
को बृहस्पतेः षाड्गुण्यदर्शने विस्मयं गृह्णाति । III) सत्यम् । ततस्ततः । IV) ततस्ता-  
सामीपर्यारंज्जुभ्राम्यमाणभ्रूकवणोत्क्षिप्तैः चडुलचडुलैः कटाक्षमरकतपाषाणैस्ताडितः ।  
कथंकथमपि ततः सङ्कटाभिष्कम्य पद्मरागसर्जवनपर्यन्तेन गत्वा प्रदीप्तस्फटिकमणि-  
शिलालिन्दबहलज्योत्स्नाजालधवलाथमानदशदिङ्मुखं माणिक्यमणिमन्दिरोल्लासिमांस-  
लमयूखमालाबालातपल्लवितनभोऽन्तरं विविधव्यापारत्वरमाणविलासिनीमधुरालाप  
कोलाहलमनोहरमन्तःपुरं प्रविष्टोऽस्मि । V) ततस्ततः । VI) ततो विदुर्ममणिमण्डि-  
तमण्डपमध्ये पद्मरागसन्ननिषण्णा देवी, अनन्तरनिहिते स्फटिकमणिशिलासने चन्द्रा-

१ m lacuna हे ते विदग्धताया २ क लिपिज्ञाने चिं, ३ क lacuna विज्ञानेन चिं ३ क करोति for  
गृह्णाति ४ m has a long lacuna after ततस्तासां upto हारीतपक्ष etc. (p. 32, l. 49), ५ क रज्जा  
for रज्जू. ६ क omits जाल. ७ क omits मणि.

बालादव-लच्छि व्व समासीणा सा अब्भुद-कण्णआ, ताणं तंबोल-  
दाणं कुणंतीओ चंदणिआ-चंदिआओ मए दिट्ठाओ ।

45 राजा -<sup>I)</sup>तदो तदो ।

विदूषकः -<sup>II)</sup>तदो दूरादो एव्व मं ददूण चओरओ आअच्छदि त्ति  
देवीए कंचणासणं उवणाइअं । तहिं च सुहं णिसण्णो अहं देवीए  
48 विअंभंत-चारु-तारुण-सण्णाह-सुहअ-णव-भूसण-वहू-कवोल-पाली-  
कोमलेहिं तंबोलेहिं हारीद-पक्ख-हरिअ-णिम्मलेहिं पोफ्लेहिं  
मणहर-वाएहिं पसुवइ-जडा-चंद-खंड-धवलेहिं कप्पूर-सअलेहिं च  
51 संभाविओ ।

राजा -<sup>III)</sup>किं भण्णइ संभावणा-णिवुणत्तणं देवीए ।

विदूषकः - (सेर्थम्)<sup>IV)</sup>किं एव्वं भणसि । किं णारदे संपत्ते महोण-  
54 म्हिशी ण बहु मण्णइ । किं वसिठ्ठे पविठ्ठे मधुमह-महिला ण सिला-  
हेइ । किं अरविंद-मंदिरे अब्भागए चंद-सेहर-सुंदरी णाहिणंदेइ ।

राजा -<sup>V)</sup>युत्तं एव्व । तदो तदो ।

57 विदूषकः -<sup>VI)</sup>तदो ताए अब्भुद-कण्णआए चंदिआ-धवलं मंद-हसि-  
अ-चंदण-चच्चिअं दाऊण णीसंदंत-बहुमाण-मअरंद-सोत्तेहिं णेत्तेहिं  
कंदोट्ट-मालिआ-मंडणं लंभिओ ।

1 क मआ दिट्ठा, but kh मए दिट्ठाओ. 2 क हूसण 3 क फोफलेही. 4 क वाएही, but kh  
'वाएहिं उवाएहिं पसु'. 5 क डवलेहि. 6 क मिहिशी 7 क णीसन्तबहु'.

तपे बालातपलक्ष्मीरिव समासीना सा अद्भुतकन्यका, तयोस्ताम्बूलदानं कुर्वन्त्यौ चन्दनि-  
काचन्द्रिके मया दृष्टाः । I) ततस्ततः । II) ततो दूरादेव मां दृष्ट्वा चकोरक आगच्छ-  
तीति देव्या काञ्चनासनमुपानीतम् । तस्मिंश्च सुखं निषण्णः अहं देव्या विजृम्भमाणचारुता-  
रुण्यसंताहसुभगनवभूषणवधूकपोलपालिकोमलैः ताम्बूलैः हारीतपत्रहरितनिर्मले. पूग-  
फलैः मनोहरपाकैः पशुपतिजटाचन्द्रखण्डधवलैः कर्पूरशकलैश्च संभावितः । III) किं  
भण्यते संभावनानिपुणत्वं देव्याः । IV) किमेव भणसि । किं नारदे संप्राप्ते मधुमह-  
हिषी न बहु मन्यते । किं वसिष्ठे प्रविष्टे मधुमैथमहिला न श्लाघते । किमरविन्दमन्दिरे  
अभ्यागते चन्द्रशेखरसुन्दरी नाभिनन्दति । V) युक्तमेव । ततस्ततः । VI) ततस्तथा  
अद्भुतकन्यकया चन्द्रिकाधवलां मन्दहसितचन्दनचर्चिकां दत्त्वा निष्यन्दमानबहुमान-

१ क omits पूगफलै' and 'चन्द्रखण्ड' which are given by M. २ M मधोनो महिषी. ३ M माधव  
for मधुमह' ४ क चाद्धत for अद्भुत'.

राजा —( तामनुसंधाय )

<sup>I</sup>तं णेतं तह दीहरं जह भवे अण्णो ण कण्णोउरो  
बिंबोड्डाण पहा तहा जह थणा ढिल्लाअरा कुंकुमे ।  
वच्छोए तह पंडिमा जह पुरो सुण्णप्पणो दप्पणो  
लाअण्णं तह अंगअम्मि जह णो गज्झं णिओलंसुअं ॥ १० ॥

अयि, पुणो वि दिट्ठि-गोअरे भवे ।

विदूषकः—<sup>II</sup>भो वअस्स, जावं ण पम्महुसिमि ताव सव्वं वुत्तंत-सेसं  
सुणिअ पच्छा जहिच्छं चव्वेहि ।

राजा—<sup>III</sup>तदो तदो ।

विदूषकः—<sup>IV</sup>तदो तक्कालोइदेहिं [ आलावेहिं ] कं पि कालं विणोदि-  
ऊणं देवीए अणुमदो पत्थिदो म्हि ।

राजा—( स्वगतम् )<sup>V</sup>ण लद्धो को वि दंसणोवाओ ।

विदूषकः—<sup>VI</sup>किं तदो तदो त्ति ण पुच्छीअदि ।

राजा—<sup>VII</sup>वअस्स, चिंतेमि णत्थि दंसणोवाओ त्ति ।

विदूषकः—<sup>VIII</sup>पुणो वि किंचि सुणिअ णिरासो होहि ।

राजा—<sup>IX</sup>कहेहि ।

विदूषकः—<sup>X</sup>तदो मम णिग्गमादो पुरुवं एव्व चंदणिआ जं किंचिं<sup>12</sup>  
भणिअ णिग्गमिअ मग्गे फलिहं-पडोहरुप्पर-अग्गे लग्गा आसि ।

1 क अण्णेण कण्णे 2 क ढिल्लाअरा 3 क सुञ्जप्पणो, क्क सुंणप्पणो 4 क गज्झणिओलोसुण्णम्.  
5 क पम्मसिमि 6 क विणोदऊण 7 क दस्सणोवाओ. 8 क किं च 9 क पलिहपडोहरुप्पर.

मकरन्दस्रोतोभ्यां नेत्राभ्यां नीलोत्पलमालिकामण्डनं लम्भितः । I) तन्नेत्रं तथा दीर्घं यथा  
भवेत् अन्यत्र कर्णपूरं, बिम्बोष्ठयोः प्रभा तथा यथा स्तनौ शिथिलादरौ कुङ्कुमे । वक्षोजे  
तथा पाण्डुता यथा पुरः शून्यार्पणो दर्पणः, लावण्यं तथा अङ्गके यथा नो ग्राह्यं निचो-  
लांशुकम् ॥ १० ॥ अयि, पुनरपि दृष्टिगोचरे भवेत् । II) भो वयस्य, यावन्न प्रसरामि  
तावत् सर्वं वृत्तान्तशेषं श्रुत्वा प्रश्नात् यथेच्छं चरैय । III) ततस्ततः । IV) तत-  
स्तत्कालोचितैः आलापैः कमपि कालं विनोद्यं देव्यानुमतः प्रस्थितोऽसि । V) न  
लब्धः कोऽपि दर्शनोपायः । VI) किं ततस्तत इति न पृच्छयते । VII) वयस्य,  
चिन्तयामि नास्ति दर्शनोपाय इति । VIII) पुनरपि किंचित् श्रुत्वा निराशो  
भव । IX) कथय । X) ततो मम निर्गमात् पूर्वमेव चन्दनिका यत्किंचित्

१ क लीलादरौ for शिथिलादरौ. २ क तथा रेणुके यथात्रेण ग्राह्यं. ३ क "लोचितैर्देव्या आलापैः. ४ क विनो-  
दयित्वा. ५ क किमपि for किंचित्. ६ क चन्दनिकया य".

५ चद०

राजा—(सप्रत्याशम्)<sup>I</sup>तदो तदो ।

15 विदूषकः—<sup>II</sup>तदो मए सह किद-संधी गआ सा ।

राजा—(ससितम्)<sup>III</sup>केरिसो स संधी ।

विदूषकः—<sup>IV</sup>एरिसो । (इति पत्रिकां दर्शयित्वा) एसो तत्थहोदीए अ-

18 षुद-कण्णआए सरस्सई-विलासो अक्खर-विण्णासो अ ।

राजा—(सहर्षमादाय वाचयति ।)

<sup>V</sup>को उण कुणइ णिरोहं अवगाहिअ झत्ति पक्खवाद-धुअं ।

इह को वि राअहंसो उक्कलिअं माणसम्मि वड्ढेइ ॥ ११ ॥

(सरोमाञ्चम्)

सवण-उड-गोअरो विं अ फास-सुहाइ व्व झत्ति मह दंतो ।

उत्पुलइअमंगं उत्पल-णअणाअ कुणइ संदेशो ॥ १२ ॥

(पुनरपि द्विस्त्रिवाचयति ।)

विदूषकः—<sup>VI</sup>भो वअस्स, किं चव्विअ-चव्वणेण । पुणो वि पेक्ख ।

3 चंदणिआए वि एत्थ एव्व दुवे सिलोआ कदुअ लिहिआ ।

राजा—(वाचयति ।)

<sup>VII</sup>रत्तासोअं वहइ सुरहिं सा वि तं दक्खिअणं

चंदो मोहं वहइ भुवणे सा विं तेणं णअंगी ।

1 K तत्तहोदीए 2 K वट्टेइ 3 K विअपससुहाइ 4 K उत्पुलअमगा 5 K चन्दिणिआए  
6 K सोय 7 K सुरही 8 K विओण 101 वि तेण

भणित्वा निर्गम्य मार्गे स्फटिकपश्चाद्भागशृहात्रे लग्ना आसीत् । I) ततस्ततः । II) ततो मया सह कृतसंधिर्गता सा । III) कीदृशः स संधिः । IV) ईदृशः । ( ) एष तत्रभवत्या अद्भुतकन्यकायाः सरस्वतीविलासो अक्षरविन्यासश्च । V) कः पुनः करोति निरोधं अवगाह्य झटिति पक्षपातधुतम्, इह कोऽपि राजहंसः उत्कलिकां मानसे वर्धयति ॥ ११ ॥ (....) श्रवणपुट्ठगोचरोऽपि च स्पर्शसुखानीच झटिति मम ददत् । उत्पुलकितमङ्गमुत्पलनयनायाः करोति संदेशः ॥ १२ ॥ VI) भो वयस्य, किं चर्वितचव्वणेण । पुनरपि पश्य । चन्दनिकयापि अत्रैव द्वौ श्लोको कृत्वा लिखितौ । VII) रक्ताशोकं विभर्ति सुरभिं सापि तं दृष्ट्वा, चन्द्रो मयूखं वहति भुवने सापि तेन नताङ्गी ।

१ K कन्याया २ K पक्षपाते धुते, M पक्षपात laenna ३ K वर्धयति ॥ इति ४ K दम्भम् for ददत्.  
५ K रक्ताशोक विभक्त ६ K सुरभित, M सुरभि ७ K मयूखं मोहमिति च वहति. ८ K सापि नताङ्गी.

सो जीआदो णिवडइ सआ पंचबाणस्स बाणो  
पच्छा तेणं दलिअ-तणुआ सा वि बाला खणेणं ॥ १३ ॥

अवि अ ।

चंडा ते सास-दंडा तह जह सुहआ गिम्ह-वादाण वादा  
बाहा तिक्व-प्पवाहा तह जह सअला दिण्ण-मुद्दा समुद्दा ।  
देहो वड्डंत-दाहो तह जह पल्लउदंड-सूरो उ मारो  
कामो किं कादुकामो ण अ उण मुणिमो दूमिआए इमाए ॥१४॥

को उण अप्फंदइ चंदणिअं संदब्भ-सरणीए ।

विदूषकः—<sup>I)</sup>चंदिआ अप्फंदइ । तिस्से वि सिलोअं पेक्ख ।

राजा—( वाचयति । )

<sup>II)</sup>ण चंदो आणंदं कुणइ ण अ कंदोद्व-कलिआ  
ण माअंद-स्संद-प्पअलिअ-मरंदो वि पवणो ।  
ण संदो णीसंदो<sup>10</sup> मलअअ-रसाणं वि विसमं  
वसंतीए तीए किमिह मुणिमो किं च भणिमो ॥ १५ ॥

अहो सुहओ संदब्भो चंदिआए । (विचिन्त्य) वअस्स, कहं पुण  
अदिट्ठ-पुरुवासुं चंदणिआ-चंदिआसुं से चंदमुहीए विस्संभो ।

1 क पञ्चौ 2 क गीषवादा, but kh गिह्वं. 3 क पादा for बाहा 4 क वलड°. 5 kh सूरो  
तुसारो 6 क अप्फुन्दइ. 7 क चन्दणिआ. 8 क किस्से 9 क माअदषद. 10 क णीसंदे. 11 क  
मलअसरसाणं 12 क चन्दणिआए 13 क चन्दिणिआ°.

स जीवातः निपतति सदा पञ्चबाणस्य बाणः, पश्चात् तेन दलिततनुः सापि बाला  
क्षणेन ॥ १३ ॥ अपि च । चण्डास्ते श्वासदण्डास्तथा यथा सुभगा त्रीष्मवैतानां  
व्राताः, बाष्पाः तीव्रप्रवाहास्तथा यथा सकला दत्तमुद्राः समुद्राः । देहो वर्धमान-  
दाहः तथा यथा प्रलयोद्दण्डसूर्यस्तु मारः, कामः किं कर्तुकामः न च पुनर्जानीमः  
दूनोयाः अमुष्याः ॥ १४ ॥ कः पुनराक्रामति चन्दनिकां संदर्भसरण्याम् । I) चन्द्रिका  
आक्रामति । तस्या अपि श्लोकं पश्य । II) न चन्द्र आनन्दं करोति न च नीलोत्प-  
लकलिका, न माकन्दस्पर्णप्रगलितमरन्दोऽपि पवनः । न सान्द्रो निष्यन्दो मलयजर-  
सानामपि विषमं, वसन्त्यास्तस्याः किमिह जानीमः किं च भणामः ॥ १५ ॥ अहो  
सुभगः संदर्भश्चन्द्रिकायाः । (°) वयस्य, कथं पुनरदृष्टपूर्वयोः चन्दनिकाचन्द्रिक-

१ क सापि जीवान जीवादेति घ नियतति, म सभ्यात् for स जीवात्. २ क पश्चात् तौ दलित°. ३ क  
'वाता न वाता ४ म 'सूर्यस्तुपार ५ म दूनयानया. ६ क 'निकासन्दर्भसरण्या'. ७ क चन्दनिकामाक्रा°. ८ क  
'स्पन्दः प्रग°. ९ क 'भक्षन्दनिकाया.



३ विदूषकः—<sup>I)</sup>चंदणिआ भणादि । भट्टिणीए तस्सि एव्व दिअहे मह  
बहिणिआ चंदिआ ताए रअणसंभवाए सहित्तणे णिउत्ता । तदो तं  
एव्व सर्व्वदा अणुवट्टंती चंदिआ ताए अप्पणो हिअअं विअ विस्सं-  
६ भदंद्दहाणं आसी । अहं च तस्से भइणि त्ति सिणेह-पत्तं जाअ त्ति ।

राजा—<sup>II)</sup>जुज्जइ ।

विदूषकः—<sup>III)</sup>पुणो वि ताए किं वि पत्थिअं चं । अज्ज खु चंदिआ-  
९ मुहादो अदिसइद-सुर-सुंदरी-गीअं रअणसंभवाए गीअं ति सुणिअ  
कोदुएण वट्टमाणए भट्टिणीए महाराअं संकिअ णादिदूरं पोमरा-  
आरामं गमिअण गीअं सोदव्वं ति समओ किदो ।

१२ राजा—<sup>IV)</sup>तदो तदो ।

विदूषकः—<sup>V)</sup>तदो दाणिं भट्टिणी रअणसंभवा अ पदुमराआरामं  
गमिस्संति । तहिं च तुम्हेहिं पेरंत-ठिअस्स बाल-तमालस्स पसरंत-  
१५ हरिणील-सिला-वेदिआ-मंऊह-मालंधआर-मज्झे ठाअव्वं ति ।

राजा—(सप्रमोदम्) <sup>VI)</sup>अम्हाणं इअं अब्भत्थणा ।

विदूषकः—(कर्णं दत्त्वा) <sup>VII)</sup>जेण णूउर-णिणादो सुणीअदि तेण पत्थिआ  
१८ देवी रअणसंभवा अ पोमराआरामं । ता गच्छम्मह ।

1 k णिवुत्ता 2 k सर्वदा 3 k दहाणं 4 k किरसे. 5 k omits च 6 k सुणुअ 7 k कओ,  
but k ह किदो 8 k चाम for बाल 9 k मऊहवालडआर 10 k इयं 11 k सुणीइदि

योरस्याश्चन्द्रमुख्याः विश्रम्भः । I) चन्द्रनिका भणति । भट्टिन्या तस्सिञ्चेव दिवसे मम  
भगिनी चन्द्रिका तस्या रत्नसंभवायाः सखित्वे नियुक्ता । ततस्तामेव सर्वदा अनु-  
वर्तमाना चन्द्रिका तस्या आत्मनो हृदयमिव विश्रम्भस्थानमासीत् । अहं च तस्या  
भगिनीति स्नेहपात्रं जाता इति । II) युज्यते । III) पुनरपि तया किमपि प्रार्थितं  
च । अद्य खलु चन्द्रिकामुखात् अतिशयितसुरसुन्दरीगीत रत्नसंभवाया गीतमिति  
श्रुत्वा कौतुकेन वर्तमानया भट्टिन्या महाराजं शङ्कित्वा नातिदूरं पन्नरागाराम गत्वा  
गेयं श्रोतव्यमिति समयः कृतः । IV) ततस्ततः । V) तत इदानीं भट्टिनी रत्नसंभवा  
च पन्नरागाराम गमिष्यतः । तस्मिन्च युवाभ्यां पर्यन्तस्थितस्य बालतमालस्य प्रसरद्धरि-  
नीलशिलावेदिकामयूखमालान्धकारमध्ये स्थातव्यमिति । VI) अस्माकमियमभ्यर्थना ।  
VII) येन नूपुरनिनादः श्रूयते तेन प्रस्थिता देवी रत्नसंभवा च पन्नरागारामम् ।

१ k भगिनीना चं २ k हृदयमिवात्मनो for आत्मनो हृदयमिय ३ k वर्तमानाया ४ k omits भट्टिनी.  
५ k गमिष्यति ६ k साल for बाल. ७ k लेताल्ल for वेदिकामयूख

राजा -<sup>I)</sup>तहा । ( उभावुत्थाय परिक्रामतः । )

राजा - ( नूपुरश्रवणमभिनीय सहर्षम् )

<sup>II)</sup>सोदूण णेउर-रवं दइआअ पाणा  
उज्जीविआ मह मणोभव-बाण-खिण्णा ।

आरावमंबुअ-कुलाण णिदाह-दाह-  
जूराविआ विअ मजर-गणा कुणंति ॥ १६ ॥

विदूषकः -<sup>III)</sup>भो वअस्स, इमाए विलुलिअ-मुउल-कुल-परिमल-भर-  
तरलअर-भसल-पडल-कलकल-सुहआए बाल-वउल-वाडिआए ग-  
च्छम्ह पोमराआराम-पेरंतं । ( उभौ परिक्रामतः । )

विदूषकः -<sup>IV)</sup>पत्त म्ह पदुमराअ-उज्जाणं । एसो तमालो, एसा इंद-  
णील-वेदिआ, मज्जह-मालंधआरे ता एत्थ उर्वविसिअ ठामो ।

राजा -<sup>V)</sup>तहा । ( तथा कुस्तः । )

( ततः प्रविशति देवी नायिका विभवतश्च परिवारः । )

देवी -<sup>VI)</sup>भद्दमुहि, पविसम्ह पउमराअ-उज्जाणं ।

नायिका - ( सनिःश्वासं स्वगतम् )

<sup>VII)</sup>विसमो माहव-मासो विलक्खणो एव्व विसमत्राणो सो ।

अदि-दुल्लहे अ पेम्मं अहह परं मज्झ ईरिसं<sup>०</sup> कम्मं ॥१७॥

( प्रकाशम् ) तह । ( सर्वा उद्यानप्रवेशं नाटयन्ति । )

1 क सेदूण. 2 क उज्जीविअ मह. 3 क पाण for बाण. 4 क जूराविआ. 5 क पधल 6 क मालं-  
धआरो. 7 क उपविं. 8 क adds no consent of the king, but puts the stage direction  
तथा कुस्तः at the close of Vidūśaka's speech. 9 क विलङ्घणे 10 क ईरिस 11 क कम्म.  
12 क ह रूपयन्ति for नाटयन्ति

तद् गच्छावः । I) तथा । II) श्रुत्वा नूपुररवं दधितार्थाः प्राणाः, उज्जीवितौ मम मनो-  
भवबाणखिन्नाः । आरावमम्बुदकुलानां निदाघदाहः, संततीकृता इव मयूरगणाः कुर्वन्ति  
॥ १६ ॥ III) भो वयस्य, अमुंया विलुलितमुकुलकुलपरिमलभरंतरलतरश्रमर्गपटलक-  
लकलसुभगया बालबकुलवाटिकया गच्छावः पद्मरागारापपर्यन्तम् । IV) प्राप्तौ स्वः  
पद्मरागोद्यानम् । एष तमालः, एषा इन्द्रनीलवेदिका, मयूखमालान्धकारे तदत्रोपविश्ये  
तिष्ठावः । V) तर्था । VI) भद्रमुखि, प्रविशावः पद्मरागोद्यानम् । VII) विषमो माधव-  
मासः विलक्षण एव विषमबाणः सः । अतिदुर्लभे च प्रेम अहह परं मम ईदृशं कर्म ॥१७॥

१ M दधितयो. २ क उज्जीवित, M उज्जीवता ३ M चूर्णी<sup>०</sup> for सतसी<sup>०</sup>. ४ M अनया. ५ क भरण or भर-  
६ KM भसल for अमर. ७ M एष < KM वेदिकामयूखमालान्धकारः. ९ क तत्रोपविश्य, M तदत्र प्रविश्य  
१० क omits तथा, ११ क इव for एव.

राजा—( आलोक्य सहषम् )<sup>I</sup> हंत ।

पुण्णहृरिणक-वअणा फुडंत-णव-पुंडरीअ-दल-णअणा ।

फुरइ मह एत्थ पुरदो पुण्फाउह-पुरुसआर-सामग्गी ॥ १८ ॥

नायिका—( अपवार्य )<sup>II</sup> हला चंदिए, मरगआरामो मणोज्जो । अअं  
दुक्खअरो । तहिं खु भसल-माला लोअण-रसाअणं उवणेइ, कोइल-  
जालं कण्णामिअं णीसंदेइ, मलआणिल-परिण्फंदणं चंदण-चच्चं  
करेइ । एत्थ उण

भसल-पडलं उण्पादग्गिं पअच्छइ लोअणे

गरल-कवलं कण्णणं मे कुणंति अ कोइला ।

दिसइ विसमं देहे दाहं चलो मलआणिलो

पिअसहि ण तं एकं जं मे ण भिंदइ जीविअं ॥ १९ ॥

चन्दनिका—( अपवार्य )<sup>III</sup> विहिणो अणुकूलत्तणे सव्वं ममाणुजलं, वि-  
वरीअत्तणे सव्वं विवरीअं ।

राजा—( सावधानं निरूप्य )<sup>IV</sup> वअस्स, पेक्ख ।

दलिअ-णलिणी-कंदाभोआ कवोलअ-वालिआ

थिमिअ-भुमआ-लेहं णेत्तं पसुत्त-कणीणिअं ।

किमिह बहुणा तिस्से लोलं मिलाण-मुणालिआ-

लुलिअ-लुलिअं गत्तं णेत्तूसव्वं पसवेइ मे ॥ २० ॥

1 क हरिणपङ्कवअणा 2 क मणज्जो 3 क अरो खु तहिं खु 4 क रसायणं. 5 क नायिका-  
एत्थ उण 6 क हसल for भसल. 7 क उण्पादङ्गी 8 क लेत्तं for णेत्तं. 9 क लुलुअल्लुअं गेत्तं.  
10 क वसवेइ.

(...) तथा । I) हन्त । पूर्णहरिणाङ्कवदना स्फुटन्नवपुण्डरीकदलनयना । स्फुरति ममात्र  
पुरतः पुष्पायुधपुरुषकारसामग्री ॥ १८ ॥ II) हला चन्द्रिके, मरकतारामो मनोज्ञः । अयं  
दुःखकरः । तत्र खलु भ्रमरमाला लोचनरसायनमुपनयति, कोकिलजालं कर्णामृतं निष्य-  
न्दयति, मलयानिलपरिस्पन्दनं चन्दनचर्चां करोति । अत्र पुनः, भ्रमरपटलमुत्पाताभि  
प्रयच्छति लोचने, गरलकवलं कर्णयोः मे कुर्वन्ति च कोकिलाः । दिशति विषमं देहे  
दाहं चलो मलयानिलः, प्रियसखि न तदेकं यन्मे न भिनत्ति जीवितम् ॥ १९ ॥ III) विधे-  
रनुकूलत्वे सर्वं ममानुकूलं, विपरीतत्वे सर्वं विपरीतम् । IV) वयस्य, पश्य । दलितन-  
लिनीकन्दाभोगा कपोलकपालिका, स्तिमितभ्रूलैखं नेत्रं प्रसुप्तकनीनिकम् । किमिह  
बहुना तस्याः 'लोलं म्लानमृणालिका, लुलितलुलितं गात्रं नेत्रोत्सवं प्रसूते मे ॥ २० ॥

१ क दुःखतर. २ क omits तत्र, M कसिन् for it ३ क मल, W भसल for भ्रमर. ४ क 'निलरपर्शपरि'.  
५ क M भसल for भ्रमर. ६ क कस्यायणं for कर्णयोः. ७ M puts this sentence in the mouth of Chandrikā.  
८ M पश्य पश्य for वयस पश्य. ९ क तस्याभि for तस्याः. १० M मुग्ध for लोच. ११ क वर्धते for प्रसूते.

देवी-<sup>I</sup>भद्रमुहि, अस्स बाल-बउलस्स वेलुरिअ-मणि-वेदिआअं  
उपविसम्ह । ( सर्वा उपविशन्ति । ) .

देवी-<sup>II</sup>हंजे चंदणिए, विवंचि उवणेहि ।

चन्दनिका-<sup>III</sup>जं भट्टिणी आणवेदि । ( विपञ्चीमुपनयति । )

नायिका-( आददाति । )

विदूषकः-<sup>IV</sup>भो वअस्स, पेक्ख । विवंचि-ग्गहणं एव्व कहेइ गीए  
परिअअ-णिंवुणत्तणं । पोत्थअं-कवल्लिआ-परिग्गहो एव्व पिसुणेइ  
गुरुकुल-वासं । असि-लेहुद्धरणं एव्व सूएइ खुरली-सिक्खा-विसेसं ।  
( नायिका विपञ्चीं यथास्थानं विन्यस्य तन्नीं ताडयति । )

नायकः-( अवलोक्य )

<sup>V</sup>तंतीणं हणणेण पाणि-कमलं लोलंगुली-पल्लवं  
हेलुण्णामिअ-कोमलैक्क-भुमआ-लेहं मुहंभोरुहं ।  
थोरो वाम-थणो विपंचि-तइआलावुत्तणं पाविओ  
मण्णे पंचसरस्स पंचम-सरो एदं खु से आसिअं ॥ २१ ॥

नायिका-( गायति । )

<sup>VI</sup>कुसलं-वसंत-सहाओ कुंडलिउदंड-कुसुम-कोदंडो ।

कुणइ णिअ-विक्रमेणं कुसुमसरो एक-सासनं भुवणं ॥ २२ ॥

नायकः-( सविस्मयम् )<sup>VII</sup>अहो गामाणं विविक्तदा । अहो सराणं  
विसुद्धआ । अहो सुदीणं विणिओअं-क्कमो । किं च । कदिवंअ-गुण-

1 क णिपुणं. 2 क पोत्तअं 3 क खुरली°. 4 क दोलंगुली° 5 क कोमलक्क°. 6 क वामथणे.  
7 क विसुद्धता 8 क ओजक्कमो. 9 क कदिपअ

I) भद्रमुखि, अस्य बालवकुलस्य वेदैर्यमणिवेदिकायां उपाविशामः । II) हंजे चन्दनिके,  
विपञ्चीमुपनय । III) यद् भट्टिनी आश्रापयति । IV) भो वयस्य, पश्य । विपञ्चीग्रहण-  
मेव कथयति गीते परिचयनिपुणत्वम् । पुस्तककवल्लिकापरिग्रह एव पिसुनयति गुरुकुल-  
वासम् । असिलेखोद्धरणमेव सूचयति खुरलीशिक्षाविशेषम् । V) तन्नीणां हननेन  
पाणिकमलं लोलाङ्गुलीपल्लवं, हेलोत्रामितकोमलैकधूरेखं मुखाम्भोरुहम् । स्थूलो वाम-  
स्तनो विपञ्चीवृत्तीयालाबुत्वं प्रापितः, मन्ये पञ्चशरस्य पञ्चमशरः एतत् खल्वस्या आसि-  
तम् ॥ २१ ॥ VI) कुशलवसन्तसहायः कुण्डलितोदण्डकुसुमकोदण्डः । करोति निज-  
विक्रमेण कुसुमशरः एकशासनं भुवनम् ॥ २२ ॥ VII) अहो ग्रामाणां विविक्तता । अहो

१ क साल for बाल°. २ M वैदूर्य. ३ M हण्डे for हंजे ४ क भर्तुणी ५ क खलुरी for खुरलीः  
६ M अलेड. ७ क स्तन प्रापित ८ क सनाथ for सहाय. ९ M विक्रमै. for विक्रमेण.

३ गगण-गव्व-वंचिदे विपंचिए, अगणिज्ज-गुणं अमिअ-गुणाअं इमाए  
अणुराअंती कहं ण लज्जसि तं<sup>१</sup> । अहव परिवादिणीणं अवआसो  
णत्थि संकाए । (निर्वण्यं) अहह इमाए कंचण-कमणीअंगीए

चलंत-कर-पल्लवं कल-रणंत-तंती-गुणं

वलंत-णअणंचलं मुह-गलंत-दंत-प्पहं ।

ललंत-मणि-कुंडलं परिलुलंत-लंबालअं

मणं हरइ मामअं मधुर-गीअ-लीलाइदं ॥ २३ ॥

विदूषकः—(निर्वण्यं)<sup>१</sup> भो वअस्स, अच्छरीअं इमाए चंपअ-दल-को-  
मलंगीए एकमेकं वि अंगं लोअण-पीऊस-पूरणं । तह अ ।

परिलसिअ-चिउर-माला तिस्से णव-फुल्ल-मल्लिआ-सअला ।

राजा —

II) लावण्य-दिण-सिरीए रेहइ पच्छा स-तारजा रअणी ॥ २४ ॥

विदूषकः —

III) कुटिला अ कुरल-माला परिलोलइ सललिअं णअंगीए ।

राजा —

IV) मअणेण तरुण-माणस-बंधण-हरिणील-सिखला चलिआ ॥ २५ ॥

१ क गणिज्ज for अगणिज्ज. २ क omits त given by kh. ३ क परिलुलंत. ४ क पारणम् for पूरणं. ५ क किस्से. ६ क सिल for दिण. ७ क कुटिला ८ क बण्डण. ९ क सीखला.

स्वराणां विशुद्धता । अहो श्रुतीनां विनियोगक्रमः । किं च । कतिपयगुणग्रहणगव्वेष-  
ञ्चिते विपञ्चिके, अगणनीयगुणामेनामनुगायन्ती कथं न लज्जसे त्वम् । अथवा परिवा-  
दिनीनामवकाशो नास्ति शङ्कायाः । (....) अहह अमुष्याः काञ्चनकमनीयाङ्गाः, चल-  
त्करपल्लवं कलरणत्तञ्चीगुणं, वलमाननयनाञ्चलं मुखगलहन्तप्रभम् । ललन्मणिकुण्डलं  
परिलुलल्लम्बालकं, मनो हरति मामकं मधुरगीतलीलाधितम् ॥ २३ ॥ I) भो वयस्य,  
आश्चर्यं अस्याश्चर्यपकदलकोमलाङ्गाः एकैकमप्यङ्गं लोचनपीयूषपूरणम् । तथा च ।  
परिलसितचिकुरमाला तस्या नवफुल्लमल्लिकाशर्बला । II) लावण्यदिनश्रियो राजते  
पश्चात् सतारका रजनी ॥ २४ ॥ III) कुटिला च कुरलमाला परिलोलति सल-  
लितं नताङ्गाः । IV) मद्नेन तरुणमानसबन्धनहरिणीलशृङ्खला चलिता ॥ २५ ॥

१ M किं च अथि कति. २ K अगणितगुणामेता अनुगुणा अन्मन्यन्ती कथं, for अगणनीय etc. given by M.  
३ M वादीना for वादिनीनाम्. ४ M लसन्नयना for वलमाननयना ५ K उल्लन् for ललन्. ६ K परि-  
स्कुट for परिलुल. ७ M पद्मय for आश्चर्यं. ८ K एकमेकं. ९ K शकला. १० M कुटिला वकुलमाला. ११ K  
परिमलति, M परिलोलकिसलभितं.

विदूषकः -

I) सरसिअ-दल-णअणाए सललिअमुण्णामिआ भुमआ ।

राजा -

II) कार्लिंदी-लहरीणं कंदलिओ एव्व परिभवंकूरो ॥ २६ ॥

विदूषकः -

III) ओदंस-कुवलअं से अवगलिअं किं वि गंड-फलअम्मि ।

राजा -

IV) तरल-णअणंचलेणं तज्जिअमेअं खु होइ हेइ-मुहं ॥ २७ ॥

विदूषकः -

V) किसलअ-मिदुलंगीए गीएण वि लोअणं किलम्मदि से ।

राजा -

VI) कण्णंत-दीह-अत्तं खणेण कादूण दूमिअं एअं ॥ २८ ॥

विदूषकः -

VII) उत्पल-विलोअणाए उम्मिसिअं सम-अलं कवोलेसुं ।

राजा -

VIII) उज्जल-पीअस-कणा उदंचिआ किंचिं पंचमी-चंदे ॥ २९ ॥

विदूषकः -

IX) परिमलअंति दिसाओ पल्लव-गत्तीअ सुरहि-णीसासा ।

राजा -

X) तारुण-सुरहि-समए ता पत्ता मलअ-सेल-पवमाणा ॥ ३० ॥

1 क तस्मिअं. 2 क भूमिअ for दूमिअं. 3 क उम्मिसअं. 4 क सअलं for समअलं. 5 क कञ्चि.  
6 क 'मलयन्ति. 7 क मलय

I) सरसिजदलनयनायाः सललितमुञ्जामिता भूः । II) कार्लिन्दीलहरीणां कन्दलित एव परिभवाङ्कुरः ॥ २६ ॥ III) अवतंसकुवलयमस्या अवगलितं किमपि गण्डफलके । IV) तरलनयनाञ्चलेन तर्जितमेतत् खलु भवति अधोमुखम् ॥ २७ ॥ V) किसलयमृदुलाङ्गाः गीतेनापि लोचनं क्लाम्यति अस्याः । VI) कर्णान्तदीर्घयात्रां क्षणेन कृत्वा दूनमेतत् ॥ २८ ॥ VII) उत्पलविलोचनायाः उन्मिषितं श्रमजलं कपोलयोः । VIII) उज्वलपीयूषकणाः उदञ्चिताः किंचित् पञ्चमीचन्द्रे ॥ २९ ॥ IX) परिमलयन्ति दिशः पल्लवगाड्याः सुरभिनिश्वासाः । X) तारुण्यसुरभिसमये तत्प्राप्ताः मलयशैलपवमानाः ॥ ३० ॥

१ क 'मुञ्जावमितभूः. २ क परिमलाङ्कुर' for परिभवाङ्कुरः of M ३ क 'नयना चालन, M नयनाञ्चलैस्त-  
ञ्जित'. ४ क omits अस्याः. ५ क कृत्वा एतत्. ६ क omits असजल. ७ M विपरिमल'. ८ क तस्मात्प्राप्ता.  
९ चंद\*

विदूषकः—

I) तरलाहर-विवरादो गलंति दंताण चंदिआ-लेसा ।

राजा —

II) गीअ-सुहंबुहि-लहरी-सीअर-णिअरा स-हेलमुल्लसिआ ॥ ३१ ॥

विदूषकः—

III) मह ण णिवट्टइ दिट्ठी मणहर-वअणंबुआ किसंगीए ।

राजा —

IV) को उण हरेइ णेत्तं सचेअणो पुण्णिमा-चंदा ॥ ३२ ॥

देवी<sup>4</sup>—<sup>V</sup>) भद्रमुहि, किलम्मए दे वदणं, ता विरमेहि ।

नायिका—<sup>VI</sup>) तहां । ( विरमति । )

राजा—( सविषादम् )<sup>VII</sup>) हंत, अवग्गहो सवण-पीऊस-वरिसाणं किदो ।

देवी—<sup>VIII</sup>) भद्रमुहि, उट्टेहि गच्छम्मह ।

नायिका—<sup>IX</sup>) तह ।

6 ( उत्थाय निष्क्रान्ता देवी परिजनश्च । )

राजा—<sup>X</sup>) हंत, किदो णेत्त-पीऊस-वरिसाणं च । वअस्स पेक्ख ।

पदुम-वदणाअ दाणिं परिरहिओ पदुमराअ-आरामो ।

अत्थमिअ-चंदलेहो गअणाभोओ व्व होइ णट्ट-पहो ॥ ३३ ॥

विदूषकः—<sup>XI</sup>) भो वअस्स, उट्टरिअ-णिहाणं मीहिं व इमं उज्झिअ

1 क हरविवराओ for तरला' etc., but kh तरलाहरविवरादो. 2 क सुहम्बुलहरी. 3 क दिट्ठी. 4 क विदूषकः— for देवी. 5 क omits तहां given by kh. 6 क परिसाणं. 7 क परिसाणं. 8 क has no च. 9 क उट्टरिअ'. 10 क मही इमं उज्झिअ.

I) तरलाधरविवरादलन्ति दन्तानां चन्द्रिकालेशः । II) गीतसुधाम्बुधिलहरीशीकर-निकराः सहेलमुल्लसिताः ॥ ३१ ॥ III) मम न निवर्तते दृष्टिः मनोहरवदनाम्बुजात् कृशाङ्गाः । IV) कः पुनर्हरति नेत्रं सचेतनः पूर्णिमाचन्द्रात् ॥ ३२ ॥ V) भद्रमुखि, क्लाम्यति ते वदनं, तस्माद् विरम । VI) तथा । VII) हन्त, अवग्रहः श्रवणपीयूष-वर्षाणां कृतः । VIII) भद्रमुखि, उत्तिष्ठ गच्छामः । IX) तथा । X) हन्त, तैर्थां नेत्र-पीयूषवर्षाणां च । वयस्य, पश्य । पद्मवदनया इदानीं परिरहितः पद्मरागारामः । अस्तमितचन्द्रलेखः गगनाभोगो भवति नष्टप्रभः ॥ ३३ ॥ XI) भो वयस्य, उद्धृतनिधानां मीढी-

१ क keeps blank space for this line. २ क सुधाम्बुलहरी. ३ क चन्द्रः for चन्द्राद्. ४ M 'नं तद्विरम. ५ क omits तथा. ६ M अन्तरपद्मह for हन्त अवग्रहः. ७ M जातः for कृतः. ८ क गच्छामः. ९ M omits तथा. १० क महीनिव उज्झित्वा, M निधानमिममुद्धित्वा.

गमिस्सामो । ( विलोक्य ) वअस्स, एदाओ णत्तमालिआ सालभंजि-  
आ-हत्था तमालिआ अ किं वि संल्लवंतीओ इदो एव्व आअच्छंति ।  
ता एत्थ वि मुहुत्तं णिलुक्का ठाऊण सुणम्ह इमाणं आलावं ।

राजा -<sup>I)</sup> तह ।

( ततः प्रविशतश्चेत्यौ । )

एका -<sup>II)</sup> तमालिए, किमत्था एसा सालभंजिआ ।

द्वितीया -<sup>III)</sup> सहि णत्तमालिए, सुणाहि आदिदो एव्व ।

नक्तमालिका -<sup>IV)</sup> तमालिए, अवहिद म्हि ।

तमालिका -<sup>V)</sup> णत्तमालिए, पुरुवं मरगआरामे चिंतामणि-संभवाअं  
कण्णआअं किं वि सिणिद्धं पेक्खिअ महाराअस्स दिट्ठिं जं किं वि  
आसंकमाणाए भट्ठिणीए अज्ज पहादे पेसिद म्हि ।

विदूषकः -<sup>VI)</sup> वअस्स, पहादे दिट्ठस्स सुत्तस्स विवरणं होइ ।

राजा -<sup>VII)</sup> अवहिदा सुणम्ह ।

नक्तमालिका -<sup>VIII)</sup> कहं ।

तमालिका -<sup>IX)</sup> हंजे णत्तमालिए, इमं कस्सीर-णाह-वल्लहाए मह  
पाहुडीकिदं तत्थभवदीए सारआए पसादेण समासादिअ-धारणा-  
ववहार-पण्डिच्चं बुद्धिमदिं णाम अम्हाअं कीला-सारिअं इमाए साल-

1 क तमालिआ हरिणन्तमालिआ अ 2 क संल्लवंतीओ. 3 क आअच्छदि 4 क किं एसा, but kh  
किमत्था एसा 5 क णत्तमालिए सहि for सहि etc. 6 क संभवाकण्णआअं 7 क सुणसुणम्ह 8 क पालडी\*,  
but kh पाहुडी 9 क तत्तभवदीए. 10 क समासादिआ धा°. 11 क पाण्डिच्चं. 12 क बुद्धिमदीणाम.

सिच इममुज्झित्वा गमिष्यावः । ( ... ) वयस्य, एते नक्तमालिका शालभञ्जिकाहस्ता तमा-  
लिका च किमपि संलपन्त्यौ इत एवागच्छतः । तस्माद्त्र अपि मुहूर्तं निर्लक्ष्यं स्थित्वा  
शृणुवः अनयोरालापम् । I) तथा । II) तमालिके, किमत्था एषा शालभञ्जिका । III) सखि  
नक्तमालिके, शृणु आदित एव । IV) तमालिके, अवहितासि । V) नक्तमालिके, पूर्वं  
मरकतारामे चिन्तामणिसंभवायां कन्यकायां किमपि स्निग्धां [प्रेक्ष्य] महाराजस्य दृष्टिं  
यत्किमपि आशङ्कमानया भट्टिन्याद्य प्रभाते प्रेषितासि । VI) वयस्य, प्रभाते दृष्टस्य  
सूत्रस्य विवरणं भविष्यति । VII) अवहितौ शृणुवः । VIII) कथम् । IX) हजे नक्त-  
मालिके, इमां काश्मीरनाथवल्लभया मे प्राभृतीकृतां कथमत्रभवत्याः शारदायाः प्रसादेन  
समासादितधारणाव्यवहारपाण्डित्यां बुद्धिमतीं नाम अस्माकं क्रीडाशारिकां अस्याः शाल-

१ M भो मयस्य. २ K omits च ३ M तदत्र. ४ K एव मूका स्थित्वा for मुहूर्तं etc. ५ K शृणुम\*.  
६ K किमेषा for किमत्था एषा found in M. ७ M omits कन्यकाया. ८ M भो वयस्य. ९ K भविष्यति for  
भविष्यति found in M. १० K शृणुम.. ११ K वल्लभायाः, १२ K बुद्धिमतीनामस्माक.



- भञ्जिआए कंठ-विवरम्मि ठाविऊण चओरण सह सल्लवंतस्स अरय-  
उत्तस्स अत्थाण-मंडवे सण्णिहिम्मि जह कुह वि छलेण ठावेहि त्ति ।
- 21 नक्तमालिका—<sup>I</sup>) तदो तदो ।  
तमालिका—<sup>II</sup>) तदो मए जाव भट्टा देवाराहण-मंदिरादो ण णिग्गओ  
ताव च्चिअ एसा सालभञ्जिआ तहिं एव्व अत्थाण-मंडवे सण्णि-  
24 हाविआ ।  
राजा—<sup>III</sup>) वअस्स, वंचिद म्ह ।  
विदूषकः—<sup>IV</sup>) किं एत्तिएण ।
- 27 नक्तमालिका—<sup>1</sup>) तदो तदो ।  
तमालिका—<sup>V</sup>) तदो दाणिं महाराअं तत्थ असण्णिहिदं जाणिअ  
सालभञ्जिअं धेत्तूण आअद म्हि ।
- 30 नक्तमालिका—<sup>VII</sup>) किं सुदं अवहारिअं वा महाराअस्स वअणं बुद्धि-  
मदीए सालभञ्जिआए ।  
तमालिका—<sup>VIII</sup>) सव्वं सुदमवहारिअं च ।
- 23 ( उभौ हसतः । )  
विदूषकः—<sup>IX</sup>) आ दासीए धीदे बुद्धिमदि, तुह कंठं भिंद ।  
तमालिका—<sup>X</sup>) णत्तमालिए, तुमं पुण कहिं पवुत्ता ।
- 36 नक्तमालिका—<sup>XI</sup>) भट्टिणीए ण्हाण-वेला आअद त्ति पत्थिद म्हि ।  
तमालिका—<sup>XII</sup>) ता गच्छम्मह । ( इति निष्कान्ते । )

1 k मण्णिहम्मि 2 k छलेण 3 k मन्दिरादो 4 k तावच्छिअ 5 k मण्डपे. 6 k सालभ-  
ञ्जिआ 7 k does not present this as the speech of Pāmalikā, but adds it to that of  
Naktamālikā above 8 kh छिद for भिंद 9 k संवुत्ता for पवुत्ता

भञ्जिकायाः कण्ठविचरे स्थापयित्वा चकोरकेण सह संलपत. आर्यपुत्रस्य आस्थानमण्डपे  
संनिधौ यद्य कुत्रापि च्छलेन स्थापय इति । I) ततस्ततः । II) ततो मया यावत् भर्ता  
देवाराधनमन्दिरात् न निर्गतः तावदेव सालभञ्जिका तस्मिन्नेवास्थानमण्डपे संनिधा-  
पिता । III) वयस्य, वञ्चिताः स्मः । IV) किमेतावेता । V) ततस्ततः । VI) तत  
इदानीं महाराजं तत्रासंनिहितं ज्ञात्वा सालभञ्जिका गृहीत्वा आगतास्मि । VII) किं श्रुत-  
मवधारितं वा महाराजस्य वचनं बुद्धिमत्या सालभञ्जिकया । VIII) सर्वं श्रुतमवधारितं  
च । IX) आः दास्याः पुत्रि बुद्धिमति, तव कण्ठं भिन्द । X) नक्तमालिके, त्वं पुनः  
कस्मिन् प्रवृत्ता । XI) भट्टिन्याः ज्ञानवेला आगता इति प्रस्थितास्मि । XII) तद्

१ M कण्ठसिन् lacuna, some lacuna in this passage. २ k तावत्, M lacuna. ३ M ताव-  
देवैवा साल ४ M अत्तोडसि ५ M अहमेतावा for किमेता ६ 1 च for वा ७ M puts this speech  
in the mouth of शारिका ८ M विन्धि for भिन्द. ९ M a short lacuna.

( नेपथ्ये )

वैतालिकः—<sup>I</sup>सुहाअं मज्झम-संज्ञा होइ देवस्स । अज्ज हि  
लोलेहिं उप्पलेहिं हिम-जल-मिलिअं चंदणं मंदमंगे  
पावन्तीओ सुवन्ते मणिवर-रइए मंदिरे सुंदरीओ ।  
तिव्वेहिं आदवेहिं विहुरिअ-हिअओ संसअं राअहंसो  
उहंडाणं फुडाणं पविसइ सणिअं पुंडरीआण मूलं ॥ ३४ ॥

विदूषकः—<sup>II</sup>भो वअस्स, किं चिंतिअं मज्झणहे वट्टइ ।

राजा—<sup>III</sup>वअस्स, णं इमं एव्व सारिआ-वुत्तंतं चिंतेमि ।

विदूषकः—<sup>IV</sup>एत्थ का चिंता । णिसग्गदो एव्व दुम्मइणी हु देवी ।  
अज्ज उण सारिआ-वअणं सुणिअ अहिअअरं किं वि पणअ-कलहं  
करेइ । सा अ तुह दक्खिण्णदाए मिहिर-पहाए तिमिर-पडल-पणांसं  
पाविहिइ ।

राजा—<sup>V</sup>सव्वहा अंतेउरं एव्व गच्छम्मह ।

( इति निष्क्रान्तौ । )

॥ इअ चंदलेहाअं दुदिअं जवणिअंतरं ॥

1 क सुहाय 2 क लोलोहि. 3 क पावन्तीए, but kh संदंतीओ 4 क ससिअं सोअहंसो. 5 क  
चिन्तीअ 6 क omits ण given by kh. 7 क दुम्मइणि उ देवी. 8 क तुठ 9 क दक्खिणदाए.  
10 क वहाए for पहाए 11 क भणासं for पणासं 12 क जुदिअं, kh द्वितीयं.

गच्छावः । I) सुखाय मध्यमसंध्या भवतु, देवस्य । अद्य हि, लोलैहत्पलैर्हिमजलमिलितं  
चन्द्रनं मन्दमङ्गे, प्रापयन्त्यैः स्वपन्ति मणिवररचिते मन्दिरे सुन्दर्यः । तीव्रैरातपैर्विधुरित-  
हृदयः संश्रयं राजहंसः, उहण्डानां स्फुटानां प्रविशति शनैः पुण्डरीकाणां मूलम् ॥ ३४ ॥  
II) भो वयस्य, किं चिन्तयित्वा मध्याह्ने वर्तसे । III) वयस्य, इममेव शारिकावृत्तान्तं  
चिन्तयामि । IV) अत्र का चिन्ता । निसर्गत एव दुर्मतिः खलु देवी । अद्य पुनः शारि-  
कावचनं श्रुत्वा अधिकतरं किमपि प्रणयकलहं करोति । सा च तव दाक्षिण्यतया मिहिर-  
प्रभया तिमिरपटलप्रणाशं प्रापयिष्यते । V) सर्वथा अन्तःपुरमेव गच्छावः ।

॥ इति चन्द्रलेखायां द्वितीयं यवनिकान्तरम् ॥

१ M has good many gaps upto the close of this scene. २ M खलु for हि. ३ क पार्त-  
स्वयन्त्यः, M lacuna ४ KM सुन्दर्या. ५ क पुटाना ६ M चिन्त्यते म. ७ क omits अधिकतरं किमपि,  
M lacuna तरां कलहकोटिं करोति. ८ M पटलीव नाश.

[ III' ]

( ततः प्रविशति राजा विदूषकश्च । )

राजा — ( स्वगतम् )

<sup>1</sup>मह खण-संठविओ सो देवी-दिढ-कोव-सेउ-बंधेण ।

उकंठा-णइ-सोत्तो भिण्णे तस्सि सुदूसहो वहइ ॥ १ ॥

( निश्वस्य ) हंत पडिजलत्तणं भअवदो देवस्स । जदो

उभअमिणमहो समं खु जाअं

मह विरहो अ जणेण वल्लहेणं ।

मदकल-कलकंठ-कामिणीणं

कलकल-हालहलाउलो अ कालो ॥ २ ॥

विदूषकः—<sup>II</sup>भो वअस्स, किं वि ऊससिअं होउ दे हिअअं । अइ-  
वाहिओ खु सो कहं कहं वि पडिदिस-पलित्त-रत्त-कमल-पलआ-  
णल-जाला-जाल-दुरालोओ जुअ-सहस्स-दीहअरो वासरो, पत्तो अ  
पफुल्ल-विमल-मल्लिआ-फुल्ल-धवलो विअंभणारंभ-णीसरंत-सरसं-  
सीअलामोद-सुहअ-कुमुअ-कोसो पओसो ।

भो पेक्ख सच्छ-मधुरो दरमुल्लसंतो

फुल्लुगंगमो अणह-पल्लव-मल्लिआणं ।

1 K begins the Scene with this sentence ' अथ तृतीयं यवनिकान्तरम् । 2 K घणसद्विओ.  
3 K ends the first line thus: कोपसेउबन्धउकण्ठा । 4 K तस्सी 5 K अवहमिणं. 6 K वल्लहेण.  
7 K सारसिअं, but Kh ऊससिअं. 8 K अतिवाहितो 9 K पलआणिल. 10 K 'द्ववलो. 11 K सरसी.  
12 K फुल्लुगंगमोअणपल्लमल्लिआणं

[ सस्कृतच्छाया ]

I) मम क्षणसंस्थापितं तत् देवीदृढकोपंसेतुबन्धेन । उत्कण्ठानदीस्रोतः भिजे  
तस्मिन् सुदुस्सहो वहति ॥ १ ॥ ( ... ) हन्त, प्रतिकूलत्वं भगवतो देवस्य । यतः, उभयैमि-  
दमहो समं खलु जातं, मम विरहश्च जनेन वल्लभेन । मदकलकलकण्ठकामिनीनां, कल-  
कलहालहलाकुलश्च कालः ॥ २ ॥ II) भो वयस्य, किमपि उच्छ्वसितं भवतु ते हृदयम् ।  
अतिवाहितः खलु स कथं कथमपि प्रतिदिशाप्रदीप्तरक्तकमलप्रलयानलज्वालाजालदुरा-  
लोकः युगसहस्रदीर्घतरो वासरः, प्राप्तश्च प्रफुल्लविमलमल्लिकाफुल्लधवलः विजृम्भमाण-  
रम्भनिस्सरत्सरसशीतलामोदसुभगकुमुदकोशः प्रदोषः । भोः पश्य स्वच्छमधुरो दरोल-

१ K क्षण for क्षण. २ K कोपबन्धनोत्कण्ठा नदीस्रोतस' विभियेन्न तस्मिन्. ३ KM देवस्य. ४ M उदयं for  
उमय'. ५ M हलं for हाल'. ६ K आश्राप्ति for उच्छ्वसित ७ K प्रलयानिल ८ M दीर्घो वासरः. ९ K प्रोत्फुल्ल.  
१० K कुमुदाशोकः. ११ K पश्य सकदासु, so it has a lacuna, M फुलोत्करलप्रचकति मल्लिकानाम्.

दिण्णो दिसासु सअलासु भविस्स-जोण्हा-  
सण्णाह-बीअ-णिअरो व्व पआसएणं ॥ ३ ॥

राजा—(सोद्वेगं)<sup>I</sup> किं एव्वं भणासि । पअड्ढंत-मअ-रोस-दूसह-दुड्ढ-  
दुग्घुड्ढ-विसाण-कोणादो कंहं वि मोइदस्स कराल-दिढ-दाढा-वेढ-  
संकड-विसंकड-सीह-मुह-कुहर-विवर-प्पवेशो किं पाण-रक्खणोवा-  
ओ । पेक्ख दाव ।

कुमुअ-णिअर-घोलंतालि-रिंछोलि-पासो  
दलिअ-धवल-मल्ली-फुल्ल-सोहट्टहासो ।  
अहिसरइ पुंरिछो मं पओसाहिधाणो  
घणतम-तम-कालो हंत कालो करालो ॥ ४ ॥

किं मे सरणं ।

विदूषकः—<sup>II</sup> वअस्स, चंदणिआए वअणं सरणं ।

राजा—(सप्रत्याशम्)<sup>III</sup> वअस्स, किं तं चंदणिआए वअणं ।

विदूषकः—<sup>IV</sup> सुणादु वअस्सो । अहं खु एण्हि तुए पसादिआए  
देवीए सेवणं कादूण णिवट्टमाणो मग्गे तत्थहोदीए रअणसंभवाए  
मअण-वेअणा-विणोअणत्थं चंदणारविंद-कंदोद-चंदोज्जअ-चंदमणि-  
मोत्तिअ<sup>10</sup>-मुणाल-वलअ-कअली-कप्पूर-पुरस्सरं सिसिरोव<sup>11</sup>आर-साम-  
गिं संपादअंतीए चंदणिआए घडिदो म्हि ।

1 क जोहसह्वाह. 2 क पिअड्ढंत. 3 क दुड्ढट्ट 4 क संकडविसंकड 5 क फुरिछो. 6 क often reads चन्दिणिआ for चन्दणिआ. 7 क पसादिआहि. 8 क तत्तहोदीए. 9 क विणोअणवत्थं 10 क चन्दजोअचन्दमोणिमोखिअ 11 क 'रोपसारसामग्गी

सन्, फुल्लोद्दमो अनघपल्लवमल्लिकानाम् । दत्तः दिशासु सकलासु दिशासु भविष्यज्ज्योत्स्ना,  
सन्नाहबीजनिकर इव प्रदोषकेन ॥ ३ ॥ I) किमेवं भणसि । प्रवर्धमानमदरोषदुस्सह-  
दुष्टवारैणविषाणकोणात्कथमपि मोचितस्य करालदददंष्ट्रावेष्टंसंकटविशंकटासिंहमुखकुहर-  
विवरप्रवेशः किं प्राणरक्षणोपायः । पश्य तावत् । कुमुदनिकरघूर्णमानालिश्रेणिपाशः,  
दलितधवलमल्लीफुल्लशोभाट्टहासः । अभिसरति पुंरतो मां प्रदोषाभिधानो, घनतमतम-  
कालः हन्त कालः करालः ॥ ४ ॥ किं मे शरणम् । II) वयस्य, चन्दनिकायाः वचनं शर-  
णम् । III) वयस्य, किं तत् चन्दनिकाया वचनम् । IV) शृणोतु वयस्यः । अहं खल्वि-  
दानीं त्वया प्रसादितायाः देव्याः सेवनं कृत्वा निवर्तमानो मार्गं तत्रभवत्या रत्नसंभ-  
वाया मदनवेदनाविनोदनीर्थं चन्दनारविन्दनीलोत्पलकुमुदचन्द्रमणिमौक्तिकमुणालवल-  
थकदलीकपर्पूरस्सरं शिशिरोपचारसामग्गीं संपादयन्त्या चन्दनिकया घटितोऽस्मि ।

१ क प्रदोष पन्तम् २ क वयस्य किमेव ३ क राज for वारण. ४ क कथं कथमपि for कथमपि. ५ क वज्र for  
भेद. ६ क पुरस्तात्त्मा. ७ क म मो वयस्य, ८ क चन्दिनिका. ९ क omits शरणम्. १० क वदनस्. ११ क विनोदार्थ.

राजा -<sup>I)</sup>तदो तदो ।

विदूषकः -<sup>II)</sup>तदो सा मं ददूण दीह-दीह-णीसास-धूसराविआहर-  
उडा पअल-पम्ह-जालग-लग-णिवडंत-बाह-बिंदु-संदोह-संदाणिआ-  
॥ पुव-हार-लट्टि-मंडिअ-सिहिण-मंडला तत्थ एव्व ठिआ ।

राजा -<sup>III)</sup>तदो तदो ।

विदूषकः -<sup>IV)</sup>तदो चंदणिए, कीस परुणा सि त्ति मए पुच्छिदाए  
॥ ताए भणिअं ।

राजा -<sup>V)</sup>किं विअ ।

विदूषकः -<sup>VJ)</sup>अर्यं चओरअ, ण-आणामि किं भणामि तस्सि अदि-  
॥ दृ-पुरुवाअं दिढ-बद्धं-सिणेहा । पुरुवं एव्व मुणिअं खु तुए पिअस-  
हीए रअणसंभवाए दिणे दिणे विअंभंत-मअणाएस-दूसहत्तणं । अज्ज  
उण सा दूसहाआस-दूमिआ णिसग्ग-दुब्बला बाला अणणुभूअ-  
॥ पुरुवं अवत्थंतरं अणुहोती मअण-संताव-विणोदणत्थं अम्हेहिं अवि-  
रल-मोत्तिअ-जाल-वालुआं-सीअल-सुहअ-तीराए तुहिणं-जल-दीहि-  
आए पच्छिम-तीर-परिसर-वालुज्जाण-कदली-वणं पाविदा । तहिं चं  
॥ पलअ-समुदिअ-चंड-मत्तंड-किरण-दूसह-संदाव-बाहिआए तस्से णव-

1 क धूना° for धूस°. 2 क omits some portion here, पअल etc. to किं भणामि (line 17); but it is given by kh rather in such a corrupt form that only important variants are noted. 3 kh पंम for पम्ह. 4 kh किं स चरुणा. 5 kh फणिअम्. 6 kh अअ चओर ण. 7 क तस्सि, but kh तस्सि. 8 क बंध. 9 क reads thus 'दूसहामञ्जुएसमच्छो कलएदे कास्सिरं कचीदमिलपइमुहा भूमिपआसवूमिआ. 10 क omits बालु in बालुआ. 11 क तुहिणजतुदी° 12 क च किस्से पलअ. 13 क किस्से.

I) ततस्ततः । II) ततः सा मां ददूणा दीर्घदीर्घनिःश्वासधूसरीकृताधरपुटा प्रचलपङ्कमजालाग्रलग्ननिपतद्वापविन्दुसंदोहसंदानितापूर्वहारथष्टिमण्डितस्तनमण्डला तत्रैव स्थिता । III) ततस्ततः । IV) ततश्चन्द्रनिके, कस्मात् प्ररुदिनासीति मया पृष्टया तथा भणितम् । V) किमिदं । VI) आर्यं चकोरक, न जानामि किं भणामि तस्यामदृष्टपूर्वाया इदंबद्ध-  
जेहात् । पूर्वमेव ज्ञात खलु त्वया प्रियस्वरया रत्नसंभवाया दिने दिने विजृम्भमाणमद-  
नायासदुस्सहत्वम् । अद्य पुनः सा दुस्सहायासदूना निसर्गदुर्बला बाला अननुभूतपूर्व-  
मवस्थान्तरमनुभवन्ती मदनसंतापविनोदनार्थमस्माभिरधिरलमोक्तिकजालवालुकाशीतल-  
सुभगतीरायाः तुहिनजलदीर्घिकायाः पश्चिमतीरपरिसरबालोद्यानकदलीवनं प्रापिता ।  
तस्मिन् प्रलयसमुदितचण्डमार्तण्डकिरणदुस्सहसतापबाधितायाः तस्याः नवनवपल्लव-

१ M धूसरायिताधर° २ क 'जेहा for जेहात्. ३ क मदनयादुस्सहं. ४ M निस्सहत्वम् for दुस्सहत्वम् । ५ M अन्य laoune पुन°. ६ M omits पूर्व°. ७ क सन्तापिनो विनो°. ८ ह तस्सिश्च तस्या प्रकम्°. ९ क omits तस्याः

णव-पल्लव-पल्लं-क-णिम्माणेहिं [ पालेअ-सलिल-णीसंदणेहिं चंदण-  
चच्चा-दाणेहिं ] चंदमणि-चुण्णुं<sup>१</sup>च्छुरणेहिं कप्पूर-रेणु-पाडणेहिं कदली-  
दल-वीजणेहिं च<sup>२</sup> दूमिआओ संतद-परुणण-मुहीओ सहीओ किल-<sup>२७</sup>  
म्मंति । दंड-सेस-बिसिणी-संड-णड्ड-वभमर-संचार-णिलुक्काइ दुक्खा-  
उलाइ व सअल-सरसि-जलाइ, लूण-सअल-किसलअ-गलिअ-सोहा-  
णि संदाव-जणिअ-विवण्णत्तणाइं व पमद-वणाइं, उच्छिण्ण-पवाल-<sup>३०</sup>  
दल-मुंडाइ कदली-काणण-संडाइ होंति । तह वि णिरणुक्कोसो एव्व  
महुमासो, णिक्करुणो एव्व णिसाणाहो, णिग्घिणो एव्व मलआणिलो,  
णिरणुक्कंपो एव्व वम्महो, जं एदाए बालिआए बंधव-विरहिदाए<sup>३३</sup>  
विदेस-ट्टिदाए तवस्सिणीए कण्णआए दीहिं-वेरं कुणंतो जीविअ-हरणे  
पवट्ठंति । तहां दूसहेहिं तेहिं वम्मह-विसिहेहिं बाहिआणं सहस्सइत्तं  
आढत्त-णिग्गमाणं तिस्से पाणाणं आसासण-कारणेण तेण वअणो-<sup>३६</sup>  
वण्णासेण कह कह वि णिवारणं [ कुणंतीहिं अम्हेहिं अइवाहिओ  
दिवसो । अओ परं ण सकं अम्हाणं । ता सा ] बाला जह ण मरि-  
हिइं तह उवाओ चिंतीअदु त्ति । ३९

१ क चुण्णच्छु. २ क omits च ३ क दूमिआएओ. ४ क omits सहीओ ५ क संवारि. ६ क  
दुःखाउताएव. ७ क जलाल for जलाइ ८ क लअ for लूण ९ क दलमण्डालदलकदली १० क  
पालिआए ११ क वैरं. १२ क धरणे १३ क तत् for तहा. १४ क वाहिआण १५ क णिवारणं  
कुणंति बाला १६ क मरीहिइ.

पर्यङ्कनिर्माणैः प्रालेयसलिलनिष्यन्दनैः चन्दनचर्चिदानैः चन्द्रमणिचूर्णोच्छुरणैः कर्पूर-  
रेणुपातनैः कदलीदलवीजनैः च दूनाः संततप्ररुदितमुख्यः सख्यः क्लाम्यन्ति । दण्ड-  
शेषबिसिनीषण्डनष्टभ्रमरसंचारमूकानि दुःखाकुलानि इव सकलसरसीजलानि, लूनस-  
कलकिसलयगलितशोभानि संतापजनितविवर्णत्वानीव प्रमदवनानि, उच्छिन्नप्रवालदल-  
मुण्डानि कदलीकाननषण्डानि भवन्ति । तथापि निरनुकोश एव मधुमासः, निष्करण  
एव निशानाथः, निर्घृण एव मलयानिलः, निरनुकम्प एव मन्मथः, यदेतस्याः बालि-  
कायाः वान्धवविरहितायाः विदेशस्थितायाः तपस्विन्याः कन्यकायाः दीर्घवैरं कुर्वन्तो  
जीवितहरणे प्रवर्तन्ते । तथा दुस्सहैश्च तैर्मन्मथविशिखैर्बाधितानां सहस्रकृत्वः आरब्ध-  
निर्गमानां तस्याः प्राणानामाश्वसंनकारणेन तेन तेन वचनोपन्यासेन कथं कथमपि  
निवारणं कुर्वन्तीभिरस्माभिरंतिवाहितो दिवसः । अतः परं न शक्यमस्माकम् । तस्मात्

१ चलमणिचूर्णोच्छुरणैः for चन्द्र slo. २ क बाधितायाः स°. ३ क आसका°. ४ M तत् for तस्मात्,  
७ चंद°

राजा -(सकरुणम्)<sup>I</sup> भअवं तिभुवण-महणिज्ज-सासण कुसुम-सरासण,

गहिअ-चलणमेअं कं वि पत्थेमि अत्थं

परुसअर-मुहेहिं मग्गणेहिं इमेहिं ।

किसल-मिउलमंगं छिंद मा सुंदरीए

णवर मह पहारं एव्व तेहिं पदेहि ॥ ५ ॥

चिदूषकः-<sup>II</sup> भो वअस्स, उवड्ढिदे पाअस-भोअणम्मि किं तं इदं पलविअ कालं खिवसि । गच्छम्मह नुरिअं तुहिण-जल-दीहिआ-परि-सरं । अदिक्कामिआ अ संज्ञा ।

राजा -(समन्तादवलोक्य)<sup>III</sup> साहु दिट्ठं वअस्सेण । तह अ ।

रत्तीअ णाह-विरहेण सुदूसहेणं

उत्तम्मिरी अ उडु-मोत्तिअ-चुण्ण-पुण्णा ।

बाल-प्पवाल-सअणिज्ज-णिहा खु संज्ञा

देहुम्महएण विअ सा मिउला मिलाइ ॥ ६ ॥

किं च ।

राई-वासरएहिं आढत्ताअं दिढं कपालीअं ।

कुंकुम-रसो व्व गलिओ संज्ञा-राओ पओहरालउगो ॥ ७ ॥

1 K किसलअमि° 2 K छिंदमाणा सुं°. 3 K °एणपरमअपहारं. 4 K भो वअस्स एव्वं गए कजे पुणो वि किं पलवसि गच्छम्मह, but the reading of kh is adopted. 5 kh विवसि. 6 K संज्ञा. 7 K देहुम्मएण.

सा बाला यथा न मरिष्यति तथा उपायश्चिन्त्यतामिति । I) भगवन् त्रिभुवनमहनीय-शासन कुसुमशरासन, गृहीतचरणमेतं किमपि प्रार्थयाम्यर्थं, परुषतरमुखैर्मागैरेभिः । किसलयमृदुलमङ्गं छिन्दि मा सुन्दर्याः, नवरं मम प्रहारमेव तैरपि देहि ॥ ५ ॥ II) भो वयस्य, उपस्थिते पायसभोजने किं त्वमिदं प्रलप्य कालं क्षिपसि । गच्छावस्त्वरितं तुहिन-जलदीर्घिकापरिसरम् । अतिक्रान्ता च संध्या । III) साधु दृष्टं वयस्येन । तथा च । रात्रौ नाथविरहेण सुदुस्सहेन उत्तमनशीला च उडुमौक्तिकचूर्णपूर्णा । बालप्रवालशय-नीयनिभा खलु संध्या देहोष्मणा इव सा मृदुला म्लायति ॥ ६ ॥ किं च । रात्रिवासरा-भ्यामारब्धायां द्वाङ्कपाल्याम् । कुंकुमरस इव गलितः संध्यारागः पयोधरालम्बः ॥ ७ ॥

१ K चरणमेकमपि. २ M 'मुखैस्तादृशै' शरैः. ३ K छिन्दमाणा सुन्दर्या. ४ M परि° for अति°. ५ K राज्या ६ K 'मन-शिलाया, M उत्तमनशीलायाः मौक्तिक'. ७ K 'भगालमा मृ'. ८ K omits किं च. ९ K 'धरे लम्बः.

विदूषकः—<sup>I)</sup>भो वअस्स, पेक्ख ।

तेल्लोक्कस्स कराल-काल-फणिणा दट्टस्स णट्टुम्हणो  
मुच्छंतस्स मुहुत्तएण अ पुणो मीलंत-सूरच्छिणो ।  
संज्ञा-सोणिम-सोणिअं पसरिअं अंगम्मि कालप्पहं  
काओलं व तमिस्स-मंडणमिणं णिप्फंदमप्फुंदए ॥ ८ ॥

राजा—<sup>II)</sup>वअस्स, सच्चं एव्व ।

कत्थूरी-पंक-दिण्णो णह-सिरि-वअणे भंगुरो पत्त-भंगो  
वित्थारिहं वरिहं जलहर-पडली-मेदुरं मेइणीए ।  
ओलंबंतो पुरत्तो पिअ-विरह-दसा-दुक्ख-हेट्ठागआणं  
आसाणं वेणि-बंधो पसरइ णिविडो एस कालंधारो ॥ ९ ॥

विदूषकः—<sup>III)</sup>ता गच्छम्मह इमिणा फलिह-मणि-सउह-दाहिण-भाअ-  
बाल-बउलाराम-पेरंतेण तुहिण-जल-दीहिआ-परिसरं । एण्हि च  
गआ देवी भअवंतं थलीसरं दट्टुं ।

राजा—<sup>IV)</sup>वअस्स, आदेसेहि तुहिण-जल-दीहिआ-परिसरस्स मगं ।

विदूषकः—<sup>V)</sup>भो वअस्स, इदो इदो एदु भवं । ( उभौ परिक्रामतः । )

राजा—(स्वगतम्) <sup>VI)</sup>अच्छेरं, अपुव्व-वल्लहा-दंसणत्थं पत्थिदस्स मे  
अपुव्वो परिवारो अपुव्वं वाहणं च । तह अ ।

1 क णट्टुम्हणो 2 क मुह्वन्तस्स 3 क सूरभिणो 4 क पसरअ 5 क णिप्पन्दमप्फुन्दए. 6 क मेहुरं 7 क मेइणीए 8 क लम्बन्तो पुरतो विभावि 9 क हेट्ठाणसाण वेणीबन्धो पसरइ 10 क कालन्धराओ. 11 क दीसिआ 12 क थलीसरओट्टम्, but kh 'सर दट्टुम्। 13 क आदेहि.

I) भो वयस्य, पश्य । त्रैलोक्यस्य करालकालफणिना दष्टस्य नष्टोष्मणः, मूर्च्छतो मुहूर्तेन पुनर्मीलत्सूर्याक्षस्य । संध्याशोणिमशोणितं प्रस्तमङ्गे कालप्रभं, कापोलमिव तमिन्नम-ण्डलमिदं निष्पन्दमाक्रामति ॥ ८ ॥ II) वयस्य, सत्यमेतत् । कस्तूरीपद्मदत्तो नभःश्रीव-दने चित्रकः पत्रभङ्गः, विस्तारवञ्चिचोलः जलधरपटलीमेदुरो मेदिन्याः । अवलम्बमानः पुरतः प्रियविरहदशादुःखाधोगतानां, आशानां वेणीबन्धः प्रसरति निविडः एष कालान्धकारः ॥ ९ ॥ III) तद् गच्छावः अनेनै स्फटिकमणिसौधदक्षिणभागबालबकुलाराम-पर्यन्तेन तुहिनजलदीर्घिकापरिसरम् । इदानीं च गता देवी भगवन्तं स्थलीश्वरं द्रष्टुम् । IV) वयस्यै, आदेशय तुहिनजलदीर्घिकापरिसरस्य मार्गम् । V) भो वयस्यै, इत इत एतु भवान् । VI) आश्चर्यम्, अपूर्ववल्लभादर्शनार्थं प्रस्थितस्य मे अपूर्वः परिवारः अपूर्व

१ M पश्य पश्य for पश्य. २ क कोकोकलमिण, M काकोलमिव ३ क मत्यमेतत् ४ क पद्मो दत्तो, M पद्मदत्तनभ. ५ क चित्रभङ्गुरः for चित्रकः of M. ६ क धरपटल मेदुर. ७ M पुरस्तात् प्रिय ८ क इ खाधोग-ताननां वेणीबन्ध, M दुःखाय आननानामाज्ञानां. ९ क omits अनेन १० M तदादेशय for वयस्य आदेशय. ११ M omits भो वयस्य.



सव्वेहिं इंदिएहिं सह चलइ मणं अग्गदां मग्ग-देसे  
बद्धासंगो अणंगो अणुसरइ करासंज्ज-कोदंड-दंडो ।  
वाहिज्जंतीअ तीए गहिअ-रअमणप्पेहि संकप्पएहिं  
उक्कंठंदोलिआए पिअ-जण-सविहे एस गच्छामि दाणिं ॥१०॥

विदूषकः—<sup>I</sup>वअस्स, अदूरे दाणिं तुहिण-जल-दीहिआ ।

( नेपथ्ये )

कप्पूरेहिमलं तुसार-सलिलासारेहि सिंचेहि मा  
दूरे कीरउ दूसहं सरसिअं घोरेण हारेण किं ।  
दाणिं होहिइ देह-दाह-चउरो चंदो खु मज्झे णहं  
ता घेप्पंतु णिरंतराइ भिसिणी-पत्तादवत्ताइ मे ॥ ११ ॥

विदूषकः—( आकर्ष्य )<sup>II</sup>भो वअस्स, किं गंडूसिअं सवणेहिं पीजसं, ता  
दाणिं णअणाणं वि कुणउ सुहा-कवल-ग्गहं ।

राजा—<sup>III</sup>मा जंपं, जं पुणो वि किंचिं सुणीअदि ।

विदूषकः—<sup>IV</sup>एसो तुण्हीओ म्हि ।

( नेपथ्ये ) किं करमह ।

फेणाअंत-मुहा मुणाल-लदिआं पत्ता मिलाणत्तणं  
सेज्जा-पल्लव-संचओ वि सहसा संकोइदो दीसइ ।

1 क बन्धासङ्गो 2 क करासंज्जको°. 3 क वाहिज्जंकीअ. 4 क सविप एस. 5 क दोहिइ. 6 क  
घपंतु 7 क कवल. 8 क जप्प. 9 क किं पि अ सुणी°. 10 क इदिआ for लदिआ. 11 क सेज्जो.  
12 क सङ्कोइद.

वाहनं च । तथा च । सर्वैरिन्द्रियैः सह चलति मनः अग्रतो मार्गदेशे, बद्धासंगः अनङ्गः  
अनुसरति करासक्तकोदण्डदण्डः । उद्यमानया तथा गृहीतरयमनल्पैः संकल्पैः, उत्क-  
ण्ठान्दोलिकया प्रियजनसखिधमेव गच्छामीदानीम् ॥ १० ॥ I) वयस्य, अदूरे इदानीं  
तुहिनजलदीर्घिका । (...) कर्पूरैरलं तुषारसलिलासारेः सिञ्चै मां, दूरे क्रियतां दुःसहं  
सरसिजं घोरेण हारेण किम् । इदानीं भविष्यति देहदाहचतुरभ्यन्दः खलु मध्ये तभः,  
तस्माद् गृह्यन्तां निरन्तराणि विसिनीपत्रातपत्राणि मे ॥ ११ ॥ II) भो वयस्य, किं गण्डू-  
षितं श्रवणाभ्यां पीयूषं, तस्माद् इदानीं नयनयोरपि कुर्वं सुधाकवलग्रहम् । III) मा  
जरप, यत् पुनरपि किंचित् श्रूयते । IV) एष तूष्णीकोऽसि । (...) किं कुर्मः । फेनाय-  
मानमुख्यः मृणाललतिकाः प्राप्ताः म्लानत्वं, शय्यापल्लवसंज्ञयोऽपि सहसा संकोचितो

१ क "न्दोलिकायां प्रिय". २ म भो वयस्य. ३ क सिञ्चेथ मां. ४ क इदानीं तु भवि°. ५ म तद् for तस्माद्.  
६ म laoua. ७ क किमपि for किंचित् of म.

लाजाइ व्व फुडंति मोत्तिअ-गणा देहस्स दाहग्गिणा ।

एत्थाणत्थ-भरो इमाअ सरणं किं वा ण जाणिज्जे ॥ १२ ॥

राजा—<sup>I)</sup>अअं अवसरो उवसप्पिदुं । ( उभावुपसर्पतः । )

विदूषकः—<sup>II)</sup>किं सअल-भुवणेक्कणाहे महाराआहिराए धरणिअलं  
परिरक्खमाणे माणवेए किं सरणं ति चिंतीअदि ।

( ततः प्रविशति पल्लवशयनशायिनी नायिका शिशिरोपचारव्यापृते चन्दनिकाचन्द्रिके च । )

नायिका—करूपूरेहिमलं [III 11] इत्यादि पठति ।

चन्दनिकाचन्द्रिके—किं करम्ह [III 12] इत्यादि पठतः ।

विदूषकः—<sup>III)</sup>पिअसहि, अब्भुद्धाणेण संभावेहि भट्टारं ।

नायिका—<sup>IV)</sup>तहं । ( अवलोक्य स्वगतम् ) हिअआदो णिग्गओ लोअण-  
पहे ठिओ । ( उत्थातुमिच्छति । )

राजा—( हस्ते गृहीत्वा सहोपविश्य )<sup>V)</sup>पिए चंदमुहि, मा करेहि तुह मार-  
दूमिअं तणुमिमं पुणो वि तं, तुज्झ एरिस-दसावलोअणं मज्झ जुत्त-  
मुवआराडंबरं ।

नायिका—( स्वगतम् )<sup>VI)</sup>अच्छरीअं, कहं एसो एक्को एव्व हिअभाव-  
हारणे पलआणिल-जालंतरे मं भज्जिअ संपअं सरीर-फंसे उण अ-  
मिअ-समुद्द-मज्झमि मज्जावेइ ।

1 क दाहग्गिणे. 2 क puts this in the mouth of the king after ( उभावुपसर्पतः ), but  
Kh assigns it to Vidūsaka 3 क puts तह after the stage-direction. 4 क लोअणणे ठिओ.  
5 क उपविश्य for सहोप°. 6 क दसोवलोअणं. 7 क सुपहारंडवरम् 8 क भक्षिअ. 9 क मज्जावेइ.

दृश्यते । लाजानीव रफुटन्ति मोक्तिकगणाः देहस्य दाहाग्निना, अत्रानर्थपरोऽस्याः शरणं  
किं वा न ज्ञायते ॥ १२ ॥ I) अयमवसर उपसर्पितुम् । II) किं सकलभुवनैकनाथे महा-  
राजाधिराजे धरणीतलं परिरक्षति मानवेदे किं शरणमिति चिन्त्यते । III) प्रियसखि,  
अभ्युत्थानेन संभावय भर्तारम् । IV) तथा । ( ... ) हृदयान्निर्गत्य लोचनपथे स्थितः ।  
V) प्रिये चन्द्रमुखि, मा कुर्वत तव मारदूनां तनुमिमां पुनरपि त्वम्, तव ईदृशदशावलोक-  
नं मम युक्तमुपचरान्वडम्बरम् । VI) आश्चर्यं, कथमेव एक एव हृदयान्वस्थाने प्रलयान-  
लज्जालान्तरे मां भर्जयित्वा सांप्रतं शरीरस्पर्शं पुनरामृतसमुद्रमध्ये मज्जयति ।

१ म मौक्ति a long lacuna upto °शोकानन्दकारिणा etc. on the next page. २ क मानवेते, m  
lacuna. ३ क omits तव. ४ क प्रलयान्तरज्वाला°.

राजा — ( स्पर्शसुखमभिनीय स्वगतम् )

1) मम वहइ विलोल-लोअणाए

करअल-फंस-सुहा-रसेणमंगं ।

णव-जलहर-तोअ-बिंदु-विंद-

प्पसरण-तुट्ट-कअंब-लट्टि-सोहं ॥ १३ ॥

नायिका — II) सहि चंदणिए, किं वसंतं अइक्कमिअ पत्तो गिम्हो जेण  
सिज्जंति गत्ताइं ।

2) चन्दनिका — ( सपरिहासम् ) III) प्रिअसहि, णं कालोवगएण समीवे वसं-  
तेण राअहंस-तिलएण असोआणंद-कारिणा कंदप्प-मित्तेण णेणं चिअ  
दे अंगाइ सिज्जंति । ( नायिका लज्जां नादयति । )

3) राजा — ( सस्पृहम् ) IV) हंहो हरिण-लंछण,

मा पुव्वहि-सिरे तिरोहिअ-तणू चिट्ठेहि उट्ठेहि तं

अम्हाणं अणुगण्हउं कुण खणं जोणहा-पआसुग्गमं ।

दाणिं जेण पिआअ से पिअ-सहि-च्छेउत्ति-संसूअणे

संलक्खिज्जउ णं विलक्ख-हसिअ-च्छाआ-वलक्खं मुहं १४

( नेपथ्ये )

वैतालिकः — V) सुह-दाइणी होउं देवस्स चंदुज्जोअ-लच्छी । अज्ज खु

एअं अंजण-पुंज-पंजर-दरी-लीणं व लक्खिज्जए

तेल्लोक्कं ण खु जाव दाव किरणंकूरो तुंसारंसुणो ।

1 क बिन्दुबिन्दु. 2 क यट्टि for लट्टि. 3 क अतिक्रमिअ. 4 क समीपे 5 क राजअंस. 6 क कदम्बमित्तेण. 7 क सिद्धान्ति. 8 क लंछण. 9 क तया for तणू 10 क दाणीं. 11 क संलक्खिं, 12 क होइ. 13 क दरीणीलं व. 14 क भुसारंसुणो.

I) मम वहति विलोललोचनायाः, करतलस्पर्शसुधारसेन अङ्गम् । नवजलधरतोयबिन्दु-  
चन्द- , प्रसरणतुष्टकदम्बयष्टिशोभाम् ॥ १३ ॥ II) सखि चन्दनिके, किं वसन्तमतिक्रम्य  
प्राप्तो प्रीष्मः येन खिद्यन्ति गात्राणि । III) प्रियसखि, ननु कालोपगतेन समीपे वसता  
राजहंसतिलकेन अशोकानन्दकारिणा कन्दर्पमित्तेणानेनैव ते अङ्गानि खिद्यन्ति ।  
IV) हंहो हरिणलंछन, मा पूर्वाद्रिशिरसि तिरोहिततनुस्तिष्ठ उत्तिष्ठ त्वं, अस्माननुप्र-  
हीतुं कुव क्षणं ज्योत्स्नाप्रकाशोद्गमम् । इदानीं येन प्रियायाः अस्याः प्रियसखीच्छेको-  
क्तिंसंस्वने, संलक्ष्यतामिदं विलक्षहसितच्छायाचलक्षं मुखम् ॥ १४ ॥ V) सुखदायिनी  
भवतु देवस्य चन्द्रोद्योतलक्ष्मीः । अद्य खलु, पतदञ्जनपुञ्जपञ्जरदरीलीनमिव लक्ष्यते,

१ क गात्राणि for अङ्गानि. २ क उत्तिष्ठत for उत्तिष्ठ त्वं. ३ क अस्माकमतम्. ४ क शोथमम्. ५ क प्रियायां. ६ क कस्याः for अस्याः. ७ क संलक्ष्यते इद. ८ क पञ्जरशालीनं.

मुच्छं उज्झिअ उट्टिआहि कुमुअ-च्छाआहि पच्चुग्गओ  
सिंगारग्गिम-पल्लवो उवगओ सिंगम्मि पुव्वहिणो ॥ १५ ॥

अवि अ ।

कंदप्पोज्जल-कित्ति-कंदल-दला चंदोज्ज-जीआदुणो  
राई-हास-लवा पुरंदर-दिसा-मल्ली-पसूणुग्गमा ।  
उव्वेळंतं-तमस्समुद्द-लहरी-लीणच्छ-फेण-च्छडा  
पुव्वहिम्मि कमेण मुद्द-धवला वड्ढंति जोण्हंकुरा ॥ १६ ॥

राजा -<sup>1</sup>सअल-जण-कण्ण-उड-मअरंद-णीसंद-वाहिणा सुभासिअ-  
कीला-सुअ-पंजरेण मंजुकंठेण बंदिणा उवसिलोइदा चंदुज्जोअ-  
लच्छी । संपअं पुण सरस्सई-चलण-सरसिअ-महु-सलिल-पूरिअ-  
हिअआलवाल-वड्ढंत-वाल-पडिहा-वल्ली-पल्लवाअंत-सुत्ति-रत्त-कंठस्स  
महुरकंठस्सावसरो ।

( नेपथ्ये )

विपंडुर-मुह-च्छई गहिअ-गब्भ-पुण्णोअरी  
पुरंदर-दिसा खणं भविअ लोअणाणंदिणी ।  
तदो पुण जणेइ णं हरिण-लंछणं णंदणं  
अअं कुणइ तक्खणं अहिण्हंकणं रिंखणं ॥ १७ ॥

अवि अ ।

दिसा-चिउर-चूलिआ धवल-मालई-मालिआ  
णिरंतर-विलंबिआ णह-विआण-मुत्ता-लआ ।

1 क उट्टिआह्. 2 क पसूणुग्गमा. 3 क उव्वेळन्त 4 क मुद्दुधं 5 क °सिलोइदा 6 क प्रतिहा° for पडिहा 7 क कण्ठस्सावसरो 8 क विपण्डुर° 9 क विलिखिआ 10 क मुत्तालिआ

त्रैलोक्यं न खलु यावत् तावत् किरणाङ्कुरस्तुषारांशोः । मूर्च्छामुज्झित्वा उत्थिताभिः  
कुमुवच्छायाभिः प्रयुद्गतः, शृङ्गाराग्निमपल्लवः उपगतः शृङ्गे पूर्वाद्रेः ॥ १५ ॥ अपि च ।  
कन्दपोज्जलकीर्तिकन्दलदलाः कुमुदजीवातवः, रात्रीहासलघ्नाः पुरन्दरदिशार्मलीप्रसू-  
नोद्गमाः । उव्वेळन्तमरसमुद्दलहरीलीनाच्छफेनच्छटाः, पूर्वोद्ग्री क्रमेण मुग्धधवलाः वर्धन्ते  
ज्योत्स्नाङ्कुराः ॥ १६ ॥ I) सकलजनकर्णपुटमकरन्दनिष्यन्दवाहिना सुभाषितक्रीडाशुक-  
पञ्जरेण मञ्जुकण्ठेन बन्दिना उपश्लोकिता चन्द्रोद्योतलक्ष्मीः । सांप्रतं पुनः सरस्वती-  
चरणसरसिजमधुसलिलपूरितहृदयालवालवर्धमानबालप्रतिभावलीपल्लवायमानसूक्तिरक्त-  
कण्ठस्य महुरकण्ठस्यावसरः । (°) विपाण्डुरमुखच्छविः शृङ्गीतैर्गर्भपूर्णोदरी, पुरन्दर-  
दिशा क्षणं भूत्वा लोचनानन्दिनी । ततो पुनर्जनयति इमं हरिणलाञ्छनं नन्दनं, अयं

१ क दिख्खली. २ क omits वर्धमानवाल. ३ क गक्क for शृङ्गीत. ४ क पुनर्जयति.

पिपासिअ-चओरिआ-वअण-दुव्व-धारा करा

गलन्ति रअणी-वहू-तिलअ-बिंदुणो इंदुणो ॥ १८ ॥

चन्दनिका -<sup>I)</sup>तह पअट्टा एव्व चंद-इरणा । तह अ ।

जा पुव्वहिस्स सिंगे कह वि पसरिआ तिण्ह-तिण्हाउलाणं

चंचूणं पूरणेसुं पि ण चवल-चओराण पारेदि पुव्वं ।

एण्ह पत्थेहि मेज्जा परिलसइ मुणालंतरालेहि पेज्जा

हज्जा हत्थंजलीहिं भरिअ-तिहुवणा सा खु जोण्हा सु-सण्हा १९

नायिका -<sup>II)</sup>पिअसहि चंदिए, तुमं वि वण्णेहि चंदिमा-उज्जोअं ।

चन्द्रिका -<sup>III)</sup>अह आणवेदि पिअसही ।

चंदादो किरणंकुरा पअलिआ चंडं चओर-च्छडा-

चंचू-संचअ-वेअ-खंडिअ-मुहा मुंडत्तणं पाविआ ।

दीसंते धवलाअमाण-कुमुअ-च्छाआहि संवड्ढिआ

एण्ह उल्लसिअइ-पल्लव-सहस्सुव्वेल्लिअग्गा इव ॥ २० ॥

राजा -<sup>IV)</sup>अहो अहमहमिआए पवुत्तो कइत्तण-कलहो ।

1 K विपासिअ. 2 K वन्धूण for चंचूणं. 3 K चन्दिमदुजाअम्. 4 K वीसन्दे. 5 K ओयुल्ल  
सिअद्वल्लव 6 K अग्गा for अग्गा.

करोति तत्क्षणमभिनभोऽङ्गणं रिक्षणम् ॥ १७ ॥ अपि च । दिशाचिकुरचूलिका धवल-  
मालतीमालिकाः, निरन्तरविलम्बिता नभोवितानमुकालता । पिपासितचकोरिकावदन-  
दुग्धधाराः कराः, गलन्ति रजनीवधूतिलेकविन्दोः इन्दोः ॥ १८ ॥ I) तथा प्रवृत्ता एव  
चन्द्रकिरणाः । तथा च । या पूर्वाद्रेः शृङ्गे कथमपि प्रसृता तीक्ष्णतृष्णाकुलानां, चञ्चूनां  
पूरणेषु अपि न चपलचकोराणां पारयति पूर्वम् । इदानीं प्रसृतेष्वपि परिलसति मृणाला-  
न्तरालैः पेया, हार्या हस्ताञ्जलिभिः भरितत्रिभुवना सा खलु ज्योत्स्ना सुस्तरुणा ॥ १९ ॥  
II) प्रियसखि चन्द्रिके, त्वमपि वर्णय चन्द्रिकोद्योतम् । III) यथा आह्वापयति प्रिय-  
सखी । चन्द्रात् किरणाङ्कुराः प्रगलिताश्चाण्डं चकोरच्छटाः, चञ्चूसंचयवेगखण्डितमुखाः  
खर्वत्वं प्रापिताः । दृश्यन्ते धवलायमानकुमुदच्छायाभिः संवर्धिताः, इदानीमुल्लसिताः-  
पल्लवसहस्रोद्रेछिताश्च इव ॥ २० ॥ IV) अहो अहमहमिकया प्रवृत्तः कवित्वकलहः ।

१ K मभिनभोऽङ्गण. २ M विल्ललिता for विलम्बिता. ३ K सुग्ध for दुग्ध. ४ K लसन्ति for गलन्ति  
of M. ५ K M तिलकविन्दोरिन्दोः. ६ K प्रसृता. ७ K तीक्ष्णतीक्ष्णाकु. ८ K वन्धूनां for चञ्चूनां ९ M भुन  
for भरित. १० K प्रगलिताश्च, M प्रचलिता. ११ M समेलिता. १२ M प्रवृत्ता. १३ M निपुणता for कलहाः.

विदूषकः—<sup>I</sup>)अहं वि मह कइत्तणं पअडीकरिस्सं । सुणह मज्झ सुत्ति-  
सोहगं ।

चंदण-चच्चिअ-सव्व-दिसंतो  
चारु-चओर-सुहाइ कुणंतो ।  
दीह-पसारिअ-दीहिइ-वुंदो  
दीसइ दिण्ण-रसो णव-चंदो ॥ २१ ॥

चन्द्रिका—<sup>II</sup>)महाराअ, चंदुज्जोए पिअसहीए किदो सिलोओ ।

राजा—<sup>III</sup>)चंदिए, वरिसेहि सवण-पीऊसं ।

चन्द्रिका—<sup>IV</sup>)पिअसहि, किं पढिस्सं । ( नायिका लज्जते । )

चन्द्रिका—( पठति । )

<sup>V</sup>)वहइ कलंक-मिसेणं काल-भुअंगं ससी णिउच्छंगे ।

किरणाली-णालेहिं किरइ कहं अण्णहा गरलं ॥ २२ ॥

राजा—<sup>VI</sup>)अहो संदब्भ-चाउरी रस-णीसंदो अ । पिए,

आणणेण तुह णिज्जिओ ससी

लोअणेण पुण तज्जिओ मिओ ।

ताण जुज्जइ दुवाण संगमो

अग्गदो वि चरणं अलज्जदा ॥ २३ ॥

(चन्द्रं प्रति) हंहो हरिण-लंछण, तुमं खु इमाए णिअ-रुव-णिज्जिअ-  
लच्छीए कोमलच्छीए

1 क सुहण मज्झ. 2 क दीहिउन्दो. 3 क महाराअ (हिज्जो) चंदु. 4 क पढिस्सम् 5 क अणेण.  
6 क निज्जओ.

I) अहमपि मम कवित्वं प्रकटीकरिष्ये । शृणुत मम सूक्तिसौभाग्यम् । चन्दनचर्चितसर्व-  
दिगन्तः, चारुचकोरसुखानि कुर्वन् । दीर्घप्रसारितदीधितिचन्द्रः, दृश्यते दत्तरसो नव-  
चन्द्रः ॥ २१ ॥ II) महाराज, चन्द्रोद्योते प्रियसख्या कृतः श्लोकः । III) चन्द्रिके,  
वर्षथ श्रवणपीयूषम् । IV) प्रियसखि, किं पठिष्यामि । V) वहति कलङ्कमिषेण काल-  
भुजङ्गं शशी निजोत्सङ्गे । किरणालीनालैः किरति कथमन्यथा गरलम् ॥ २२ ॥ VI) अहो  
संदर्भचातुरी रसनिष्यन्दश्च । प्रिये, आननेन तव निर्जितः शशी, लोचनेन पुनस्तर्जितो  
मृगः । तयोः युज्यते द्वयोः संगमः, अत्रतोऽपि चरणमलज्जता ॥ २३ ॥ (•••) हंहो हरिण-

१ M वर्ष श्रव. २ M वक्ष्यामि for पठिष्यामि ३ क निजकरोत्सङ्गे. ४ क अनेन for आननेन. ५ क लोच-  
नेन मृगोऽपि तर्जितः, M लोचनेन च मृदो विनिर्जितः ६ क तसात् न for तयोः. ७ क लज्जताम् ।

८ चंद०

चुंबंतो बिंबणं रमसि बिस-लआ-पंडुरं गंड-रेहं  
दिण्णाणंदो कुणंतो विहरसि सिहिणे तक्खणं अंकपालिं ।  
आलोलेहिं करेहिं कुणसि अ रसणा-फंसणं संस णं मे  
किं णं पुंवं खु पुण्णं किदमहह तुए जेणमेमेअ होमि ॥२४॥

( नेपथ्ये कलकलः, सर्वे ससंभ्रममाकर्णयन्ति । )

विदूषकः—<sup>I)</sup>होदि चन्दणिए, जाण को एसो कलकलो ति ।

३ चन्दनिका—(उत्थायावलोक्य ससंभ्रमम्)<sup>II)</sup>एसा खु देवी थलीसरं दट्टूण  
इदो एव्व आअच्छदि ति से अंतेउर-चारिणो कुज्ज-किराअ-व्वरिस-  
वर-वामण-पुरस्सरस्स परिवार-जणस्स एसो कलकलो । ता जह  
६ देवीए ण जाणिज्जइ एसो वुत्तंतो तह करेउ महाराओ । अम्हे वि  
अंतेउरं एव्व तुरिअं गमिस्सामो ।

राजा—<sup>III)</sup>तह ।

( इति सर्वे निष्क्रान्ताः । )

॥ इअ चंद्रलेहाअं तइअं जवणिअंतरं ॥

1 K बिम्बणेणं 2 K दिण्णाणन्तो. 3 K अंकपालीम्. 4 K रसणापंसणं. 5 K पुण्णं पुंवं खु for  
किं णं etc. 6 K परिसवर. 7 K जाहिज्जइ

लाञ्छन, त्वं खल्वस्याः निजरूपनिर्जितलक्ष्म्याः कोमलाक्ष्याः, सुम्बन् विम्बेन रमसे  
बिसलतापाण्डुरां गण्डरेखां, दत्तामन्दः कुर्वन् विहरसि स्तने तत्क्षणमङ्कपालीम् । आ-  
लोलैः करैः करोपि च रशनास्पर्शनं शंसं ननु मे, किं पूर्वं भूरि पुण्यं कृतमहह खलु त्वया  
येन एवमेव भवामि ॥ २४ ॥ I) भवति चन्दनिके, जानीहि क एप कलकल इति ।  
II) एषा खलु देवी स्थलीश्वरं दट्टा इत एवागच्छति । तस्यान्तःपुरचारिणः कुज्जकिरा-  
तवर्षवरवामनपुरस्सरस्य परिवारजनस्यैव कलकलः । तस्मात् यथा देव्या न ज्ञायते एष  
वृत्तान्तः तथा करोतु महाराजः । वयमप्यन्तःपुरमेव त्वरितं गमिष्यामः । III) तथा ।

॥ इति चन्द्रलेखायां तृतीयं यवनिकान्तरम् ॥

१ K omits कोमलाक्ष्याः. २ M सुम्ब नि° ३ M गन्धरेखां. ४ M विहरसि. ५ M स्तनेन for स्तने.  
६ K रसणा 101 रसर. ७ M रसैन्ने. ८ K किं पूर्वं पुण्यं कृत°. ९ M परिवारस्यैव. १० M तद् for तस्मात्.  
११ K गण्येयम्

[ IV ]

( ततः प्रविशत्यलंक्रतो राजा विभवतश्च परिवारः प्रतीहार्यौ च । )

राजा—(सानुशयं स्वगतम्)<sup>1</sup> हंत, कहां वि संपादिए मुहुहं दआलुणा ३  
देव्वेण चिराभिलसिए चंपअ-दल-कोमलंगीए खण-संणिहाणे  
इमिणा अविस्संभ-भअ-कारिणा दक्खिण्ण-हदएण वंचिदो म्हि ।  
जदो

तुंगाणं सिहिणाण ताण खु अमाअंताण वच्छन्थले  
दूरे चिह्वउ अंकपालि-कहणं फंसो वि णासादिओ ।  
छेओत्तीसु सहीए किं वि णमिअं मुद्धं मुहंभोरुहं  
तं उण्णामिअ दक्खिअं वि ण मए का वा कहा चुंबणे ॥१॥

प्रतीहारी—(अन्यां प्रति)<sup>11</sup> मञ्जुभासिणि, एण्हं विसुवोसवे सअल-  
लोअ-लोअणाणंद-पुण्णिमा-चंदं मही-महिंदं माणवेदं पेक्खिअ संव-  
च्छरं सुप्रभादं करेहि । एसो खु महाराओ पदीव-मणि-दप्पण-सा-  
अकुंभ-पुण्णकुंभ-एपहुदीहिं मंगलेहिं अलंकिदे महत्थाण-मंडवे  
छत्तेणं णव-पुंडरीअ-रुइणा डिंडीरिआ-पंडुरे  
पलंक्किमि पलित्त-भूसण-पहा-पिंगेहि अंगेहि अ ।

1 K संपादए वि मुहुत्तहआ° 2 K कोमलगाए 3 K अयमाअंताण. 4 K छेओत्तोसु. 5 K  
often मञ्जुभासिणि 6 K महीन्दं 7 K करेदि

[ संस्कृतच्छाया ]

I) हन्त, कथमपि संपादिते मुहुहं दयालुना दैवेन चिराभिलषिते चम्पकदलकोम-  
लाङ्गथाः क्षणसंनिधाने अनेनाविस्मभयकारिणा दाक्षिण्यहतकेन वञ्चितोऽस्मि । यतः,  
तुङ्गयोः स्तनयोस्तयोः खलु अमातोः वक्षःस्थले, दूरे तिष्ठत्वङ्कपालीकथनं स्पशोऽपि  
नासादितः । छेकोक्तिषु सख्याः किमपि नमितं मुग्धं मुखाभोरुहं, तदुक्तमय्य दृष्टमपि  
न मया का वा कथा चुम्बने ॥ १ ॥ II) मञ्जुभासिणि, इदानीं विषुवोत्सवे सकललो-  
कोचनानन्दपूर्णमाचन्द्रं महीमहेन्द्रं मानवेदं प्रेक्ष्य संवत्सरं सुप्रभातं कुरु । एष खलु  
महाराजः प्रदीपमणिदर्पणशातकुम्भपूर्णकुम्भप्रभृतिभिः मङ्गलैरलंक्रते महास्थानमण्डपे,  
छत्रेण नवपुण्डरीकरुचिना डिण्डीरिकापाण्डुरे, पर्यङ्के प्रदीपभूषणप्रभापिङ्गैः अङ्गैश्च ।

१ K संभावितोऽपि मु° २ ISM मुहुहं दयालुना. ३ M °लाङ्गथास्तस्या क्ष°. ४ K अमुना for अनेना,  
५ K अयमात्मनि for अमातोः of M. ६ M तदुत्तम्य. ७ K मानवेत, M मानवेद. ८ K कुरुते. ९ K च्छत्रे,  
M चित्रेण. १० M डिण्डीरामाण्डुरे.



णिहंते णव-भम्म-पंकअ-मुहाराओ अणंतासणे

इत्ताअंत-विसल्ल-मज्झम-फणे णाराअणो वं द्विओ ॥ २ ॥

मञ्जुभाषिणी — (सानन्दम्) <sup>I</sup>अव्वो सुप्पहाअं ईदं । अज्ज सुप्पहादं संव-  
च्छरं । ( विलोक्य ) अहो विसुवोसव-विसेसालंकिदस्स अत्थाणस्स  
३ सिरी । एत्थ हि

णीलंसु-उल्लोअ-विलंबिआणं

मुत्ता-लदाणं णिविडंतराणं ।

रेहंति माला णव-पावुसम्मिं

जीमूअ-लंबा इव वारि-धारा ॥ ३ ॥

कलभाषिणी — <sup>II</sup>मंजुभासिणि पेक्ख ।

पत्तेसुं कंचणेसुं इह कुह वि इमे पोमराआण पुंजा

एदे मुत्ताफलाणं पुण तह अ इमे इंदणीलोप्पलाणं ।

संके बालादवाणं अवि गहिअ-रसं चंदिआणं तमाणं

संघा सेवेदुमेदं तिहुवण-सुहअं आअदा णिव्विरोहं ॥ ४ ॥

मञ्जुभाषिणी — <sup>III</sup>कलभासिणि, इमं वि पेक्ख ।

वीअंतीण वहुण कंकण-झणक्कारिल्ल-दो-वल्लुरी-

मंदंदोलिअ-चामलाणिल-कला-विच्छोइअग्गा इमे ।

1 क णवसम्बुपङ्कअ 2 क वि for व 3 क अंबो. 4 क इहं 5 क सव्वहरं. 6 क उल्लेअं.  
7 क पावुसंमी. 8 क लम्पालअवारि°. 9 क आअदाण विरोहम्. 10 क विच्छोलिअंगा

निद्रान्ते नवस्वर्णपङ्कजमुखारागः अनन्तासने, च्छत्रायमाणविशालमध्यमफणे नारायण  
इव स्थितः ॥ २ ॥ I) अव्वो सुप्रभातमिदम् । अद्य सुप्रभातं संवत्सरम् । ( ... ) अहो  
विषुवोत्सवविशेषालंकृतस्यास्थानस्य श्रीः । अत्र हि, नीलांशुकोल्लोचविलम्बितानां, मुक्ता-  
लतानां निबिडान्तराणाम् । राजन्ति माला नवप्रावृषि, जीमूतलंबा इव वारिधाराः ॥ ३ ॥  
II) मञ्जुभाषिणि प्रेक्ष । पात्रेषु काञ्चनेषु इह कापि इमे पञ्चरागाणां पुंजाः, पते मुक्ता-  
फलानां पुनः तथा चेमे इन्द्रनीलोत्पलानाम् । शङ्के बालातपानां अपि शृङ्गीतरसं चन्द्रि-  
काणां तमसां, सङ्गाः सेवितुमेतत् त्रिभुवनशरणं आगता निर्विरोधम् ॥ ४ ॥ III) कलभा-  
षिणि, इदमपि पश्य । वीजन्तीनां वधूनां कङ्कणशृङ्गत्कारवहोर्बल्लुरी-, मन्दान्दोलितचामरा-

१ M निद्रान्तेन प्रसन्नचारुवदनाम्भोजः अनन्तासने २ K अम्बो, M अहो. ३ K नीलांशुकाकोल वि°. ४ K  
लम्पालकवारिधाराः. ५ M omits प्रेक्ष ६ K कापि इमे च पञ्च, M कचित् for कापि. ७ K "नीलोत्पलानाम्.  
८ K आइतानितिनिरोधः. ९ M त्वमपि for इदमपि. १० K "झणत्कारद्वयवल्लुरी, M कङ्कणकणत्कार".

दीवा दीह-सिहा महिंद-पइणो अत्थाण-रित्थाण से  
सामग्गीएँ सिलाहणं खु परिदो रेहंतिं दंता विअ ॥ ५ ॥

(नेपथ्ये)

सोत्थि, जअ जअ महाराअ परम-माहेसर सिरि-माणवेअ, सुहं  
देउ पहाद-वेला महाराअस्स । अज्ज हि

आआसे पंचसाइं परिणमिअ-पलंडु-च्छडा-पंडुराइं

ताराइं चंचलीआ कुमुअ-महु-सुहा-पाण-मत्ता पसुत्ता ।

जाओ णीसास-कणहाविअ-मुउरःसमो मंदिमो चंदिआए ।

पुव्वासा-सोअ-साहा [लहइ] कुसुमिआ पाअ-संगं उसाए ॥६॥

कलभाषिणी—<sup>I</sup>महाराअ, संणिवडिआ अ सअला चउस्सिधु-रस-  
णा-बंध-बंधुराअं वसुंधराअं राआणो, उवट्टिदा अ दुवारुद्देसं, महा-  
राअस्स पसादं पडिपालंता चिट्ठंतिं ।

राजा—<sup>II</sup>कलभासिणि, तेण खुं पवेसिज्जउ ।

मञ्जुभाषिणी—<sup>III</sup>एसो पुढमं उवांगओ वच्छोम-णाहो ।

जहिं किल सरस्सई लसइ साहु-रीदिं गआ

जहिं कुणइ अप्पणो भुवणमेक्क-रज्जं सरो ।

1 क रेहक्किदंता. 2 क नेपथ्ये 3 क आएसेपञ्च° 4 क छटापाण्डुराइ 5 क काणाविअमुउरसमो.  
6 क चिट्ठदि. 7 क हि for खु given by kh. 8 क उपागओ 9 क रीदी for रीदि

निलकलाविक्षोभिंताग्रा इमे । दीपाः दीर्घशिखा महीन्द्रपतेः आस्थानदीनार्मस्याः, सामग्र्याः  
श्लाघनं खलु परितो राजन्ति ददत इव ॥ ५ ॥ (°°°) स्वस्ति, जय जय महाराज परम-  
माहेश्वर श्रीमानवेदं, सुखं ददातु प्रभातवेला महाराजस्य । अद्य खलु, आकाशे पञ्चषाणि  
परिणतपलाण्डुच्छटापाण्डुराणि, ताराणि चञ्चलीकाः कुमुदमधुसुधापानमत्ताः प्रसुताः ।  
जातः निश्वासकृष्णितमुकुरसमः मन्दिमा चन्द्रिकायाः, पूर्वाशाशोकशाखा लभते कुसु-  
मिता पादसंगं उवायाः ॥ ६ ॥ I) महाराज, संनिपतिताश्च सकलाश्चतुस्सिधुरशना-  
बन्धवन्धुरायां वसुंधरायां राजानः, उपस्थिताश्च द्वारोद्देशं, महाराजस्य प्रसादं प्रतिपाल-  
यन्तस्तिष्ठन्ति । II) कलभाषिणि, तेन खलु प्रवेश्यन्ताम् । III) एष प्रथममुपागतो  
वैदर्भनाथः । यस्मिन् किल सरस्वती लसति साधुरीतिं गता, यस्मिन् करोति आत्मनो

१ क 'क्षोभिताग्रा इमे. २ M आस्थानन्धीनाम°. ३ क °मानवेत. ४ M परिणमन्ति for परिणत. ५ M  
omits लभते, M शाखालुब्धा laouna पाद°. ६ M द्वारोद्देशे.

जहिं च पुढमो रसो जअइ दे पसादेण णं  
अअं अवइ मेइणी-जुवइ-मंडणं कुंडिणं ॥ ७ ॥

एसो अ गंभीर-महुरेहिं चरण-संचरणेहिं उवगमिअ,  
अच्छोलंबंत-चूडा-मउडअ-घडमाणेक-माणिक-छाआ-  
रिंछोलीहिं घणाहिं तुह उवरि गुरुं उव्वमंतो व राअं ।  
विच्छोहिज्जंत-हार-च्छइ-कुल-धवलाअंत-सच्छोह-वच्छो  
वेदवभाणं अहीसो पणमइ णिहुअं तुज्ज पावीढ-मूले ॥ ८ ॥

कलगाविणी -<sup>१</sup>एसो खु उज्जअणी-वल्लहो । अअं खु  
हेट्टिआअंत-सग्गाण खु सइ वि महा-काल-चूलेंदु-लेहा-  
जोणहाहिं अत्त-किल्लीहि वि तह धवलाअंत-रच्छा-मुहाणं ।  
सिंपा-वादंकुराचुंबिअ-सुरअ-किलम्मंत-रामाणणाणं  
एदाणं सासणेणं तुह णवर अवंतीण रक्खं करेदि ॥ ९ ॥

एसो अ

आरद्ध-पाअ-णमणो सवणोव्वलंत-  
कण्णेउरं तुह पुरो णह-दप्पणम्मि ।  
ओलोइऊण गलिअं जह-ठाणमेअं  
ठावेइ संपइ करेदि अ दे पणामं ॥ १० ॥

१ क मेइणिजुवइ°. २ क घटमाणेक°. ३ क रिच्छोलीहिं ४ क उपरि ५ क विच्छोलिज्जंत°  
६ kh वच्छोभाण for वेदवभाण. ७ क पावीड. ८ क उज्जअणी°. ९ क हेट्टीणाअंत, but kh हेट्टीला°.  
१० क सुधापादंकुरा° ११ क आरण्डपाअ. १२ क °णोवल्लन्त

भुवनमेकराज्यं सरः । यस्मिंश्च प्रथमो रसो जयति ते प्रसादेन ननु, अयमवति मेदिनी-  
युवतिमण्डलं कुण्डिनम् ॥ ७ ॥ एष च गंभीरमधुरैश्चरणसंचरणैरुपगम्य, अच्छावल्लम्ब-  
मानचूडामकुटकघटमानैकमाणिक्यच्छाया-, श्रेणिभिः घनाभिः तव उपरि गुरुमुद्रमन्निव  
रागम् । विशोभ्यमाणहारच्छविर्बहुधवलायमानसच्छोगतक्षा-, वैदर्भाणामधीश. प्रणमति  
निधृतं तव पादपीठमूले ॥ ८ ॥ I) एषं खल्लज्जयिनीवल्लभः । अयं खल्लु, अधोभवत्स्वर्गाणा  
खल्लु सदापि महाकालचूडेन्दुलेखा-, ज्योत्स्नाभिरात्मकीर्तिभिरपि तथा धवलायमान-  
रथ्यामुखानाम् । सिंप्राधाताङ्कुराशुम्बितसुरतक्काम्यद्रामानानां, एतेषां शासनेन तव  
नवरमवन्तीनां रक्षां करोति ॥ ९ ॥ एष च, आरण्डपादनमनः श्रवणोपरिभवत्, कर्णपूरं  
तव पुरो नखद्वर्षणे । अवलोक्य गलितं यथास्थानमेतं, स्थापयति संप्रति करोति च ते

१ क सुरश्च for सर. २ क प्रसादेन ननु (तद्), M प्रसादेन तदपतिमेदिनी°. ३ M रिच्छोलीभिः for  
श्रेणिभिः. ४ M उज्जयिनीवल्लभोऽय खल्लु for एष etc. खल्लु. ५ M रथ्यामुखां. ६ KM संप्रा. ७ क नपरम°  
laouna रमवन्तीनां. ८ क °द्वर्षणेषु.

मञ्जुभाषिणी—<sup>1)</sup> एसो रिपु-मंडल-खंडण-एपअंडो पंडो, कहमस्स सुह-  
अत्तणं वण्णिदब्बं ।

लोवामुद्दा-सहाओ स हि मुणि-पवरो अत्थि से' सोत्थिवाइ  
मंदेहिं मारुएहिं कुणइ अ मलओ चामल-ग्गाहि-लीलं ।  
कोसो सां तंबपणी मणि-गण-जणणी किं व एहिं बहूहिं  
णूणं अंसंस-मत्तेण वि ण खु सरिसा अस्स भूवाल-लोआ ॥ ११ ॥  
तारिसो वि एसो ।

चूलंत-सत्त-णव-मोत्तिअ-सार-जाल-  
घोलंत-दीहिइ-मिसेण पलित्त-रुबं ।  
किंत्ति णिअं सवदि पाहुडिजण तुज्झ  
पाअंबुअं पणमए मणलूर-णाहो ॥ १२ ॥

कलभाषिणी—<sup>11)</sup> एसो महिला-बाल-णह-लेहा-फालिज्जंतं-बहल-कप्पू-  
र-खंड-पंडुर-जस-मंडल-दिण्ण-त्तेल्लोक्क-सअलंगिअ-धवल-दुज्जल-णि-  
ओलो चोलो । जो

आलोलिजंत-णिच्च-क्कदु-दहण-सिहुदाम-धूम-च्छडाहिं  
घोलंतीहिं कुणंते मिअ-मअ-मअअं पत्त-भंगं दिसाणं ।

1 क सो for से 2 क 'लीलाम् 3 क 'सोत्तम्ब' for सा तंब 4 क किं वयेहिं 5 क विलेसो  
for वि एसो. 6 क दीहिहि. 7 क सपदि. 8 क पालिज्जन्त 9 क 'च्छडाहिं

प्रणामम् ॥ १० ॥ I) एव रिपुमण्डलखण्डनप्रचण्डः पाण्ड्यः, कथमस्य तु सुभगतवं वर्ण-  
यितव्यम् । लोपामुद्रासहायः स हि मुनिप्रवरः अस्ति अस्य स्वस्तिवादी, मन्वैः माहूतैः  
करोति च मलयः चामरग्राहिलीलाम् । कोशः सा ताम्रपर्णी मणिगणजननी किंवा एभिः  
बहुभिः, नूनमंशांशमात्रेणापि न खलु सदृशा अस्य भूपाललोकाः ॥ ११ ॥ तादृशोऽप्येषः,  
चूडान्तसक्तनवमौक्तिकसारजाल-, घूर्णमानदीधितिमिषेण प्रदीप्तरूपाम् । कीर्तिं निजां स-  
पदि प्राभृतीकृत्य तव, पादाम्बुजं प्रणमति मणलूरनाथः ॥ १२ ॥ II) एव महिलाबालनख-  
लेखार्पाद्यमानबहलकर्पूरखण्ड पाण्डुरयशोमण्डल इत्तत्रैलोक्यसंज्ञातिरुभ्रजलदुर्कूलनि-  
चोलेश्चोलः । यः, आलोक्यमाननित्यक्रतुदहनशिखोदामधूमच्छदाभिः, घूर्णमानाभिः

१ क प्रमाणम् २ क 'प्रवरः अगस्त्योऽस्य ३ क वाते for मारुते ४ क किं बहुभिरेभिः. ५ M सदृश  
... लोक'. ६ क मणलूरनाथः, ७ M साल for बाल ८ क पालमान. ९ क a short lacuna after  
बहल. १० M सर्वाङ्गीण for मवाजाङ्गिक. ११ M दुक्कल. १२ क निचुलश्चोल. १३ क आलोक्यमानं

ओलंबंतग्ग-तंबोलअ-दल-कसणाअंत-दिच्चकवाले

चोले पालेइ हेला-विहुणिअ-णिंवई तुज्झ कारुण्णएणं ॥ १३ ॥

सो एसो

माणिक-मोलिं-मणि-मोह-परोह-लेहा-

पुंज-च्छलेण जलिअं णिअअं पआवं ।

दंतो व्व तुज्झ चलणं सरणं जणाणं

णं ओणमेइ णरवाल-मणे खणेणं ॥ १४ ॥

मञ्जुभाषिणी -<sup>1</sup>एसो पलित्त-पआव-पावअ-ज्जाला-दिण्ण-दिसंगणा-  
कुंकुमंगराओ । जो खु

जंपंतो बंधवाणं अभअमहिमअं मग्गणाणं कुणंतो

कंपंतो दुट्ठ-लोअं अवि सअल-छइहाण पीदिं दिसंतो ।

लुंपंतो सत्तु-रामा-सिहिण-मलअअं पत्त-तुम्हाणुकंपं

चंपं संपण्ण-रिद्धिं णिअ-भुअ-सिहरे रक्खए सुक्क-हीणं ॥१५॥

पावीढअस्स सविहे पडिअस्स तस्स

सोहंत-सार-मणि-पफुरिओ किरीडो ।

लंबेहि पल्लव-णिहेहि करंचलेहिं

संवाहणं कुणइ दे पअ-पंकआणं ॥ १६ ॥

1 क दस for दल. 2 क दिक्कचक्कवाले. 3 क रिंवई for णिवई. 4 क मौलिं. 5 क जणाणा-  
दिण्ण. 6 क जंपंतो 7 क अपि. 8 क च्छललाण. 9 क लम्पन्तो. 10 क सुखहीणम्. 11 क  
पावीढअस्स. 12 क फफुरिओ. 13 क संपणव but kh पल्लव.

करोति मृगमदमयं पत्रभङ्गं दिशाम् । अचलम्बमानाप्रताम्बूलकदलकृष्णायमानदिकचक्र-  
पालान्, चोलान् पालयति ह्येलाविधूतनृपतिः तव कारुण्येन ॥ १३ ॥ स एषः, माणि-  
क्यमौलिमणिमयूखप्ररोहरेखाः, पुञ्जच्छलेन ज्वलितं निजकं प्रतापम् । ददद्विद्य तव शरणं  
शरणं जनानां, नन्वचनमति नरपालमणे क्षणेन ॥ १४ ॥ I) एष प्रदीप्तप्रतापपावकज्वा-  
लादत्तदिगङ्गनाकुङ्कुमाङ्गरागोऽङ्गराजः । यः खलु, जल्पन् बान्धवानामभयमभिमतं  
मार्गणानां कुर्वन्, कम्पयन् दुष्टलोकमपि सकलविद्विधानां प्रीतिं दर्शयन् । लुम्पन्  
शत्रुरामास्तनमलयजं प्राप्तयुष्मदनुकम्पां, चम्पां संपन्नार्द्धिं निजभुजशिखरे रक्षति प्रमाद-  
हीनम् ॥ १५ ॥ पादपीठस्य सविधे पतितस्य तस्य, शोभमानसारमणिप्रस्फुरितः  
किरीटः । लोलैः पल्लवनिभैः कराञ्चलैः, संवाहनं करोति ते पदपङ्कजयोः ॥ १६ ॥

१ क आलम्बमानाप्र. २ M हरितायान for कृष्णायान ३ M omits चोलान्. ४ क हेलाविधूतं. ५ M  
लेखा for रेखा. ६ क विद्विधानां ७ M प्रीतिं हेतु Jacum. ८ M संपन्नार्द्धिः. ९ M किरीटलम्बैः पल्लव.

कलभाषिणी -<sup>1)</sup> एसो सअल-जण-वल्लहो मअह-वल्लहो । जो खु  
लाहिल्लो रिवुणो सिरी-करंघरी-केस-ग्गहेसुं बला  
छाँइल्लो पुर-सुंदरीणमुदिओ धेत्तूणं मुत्तिं सरो ।  
एक्कल्लो सअलम्मि भूमि-वलए वीराण धीराण वा  
तक्किल्लो तुइ एस पुप्फणअरं रक्खेइ सोक्खाअरं ॥ १७ ॥  
पुलोअदु महाराओ ।

एसो पडंत-मउडंत-समंप्पिणहिं  
मुत्ताहलेहि धवलेहि णिरंतरोहिं ।  
तारावरोहण-वहू-णिबिडंकापालिं  
कारेदि पाद-णह-बिंब-णिसेसरं ते ॥ १८ ॥

मञ्जुभाषिणी -<sup>11)</sup> एसो समर-मुह-मुहुत्त-दिण्ण-पुण्णमंत-वल्लहंकपाली-  
तूसिअच्छरा-चंचलच्छि-कोणं-लच्छी-रिंछोलि-विच्छुरण-सामलंगो  
कलिंगो ।

एण्ह एदस्स वीरुंकर-सिरमणिणो कित्ति-जोणहाहि ताहिं  
थोराआरा चओरा ससहर-मणिणो णिच्च-णीसंदमंता ।  
उव्वेला सिंधु-वेला सइ कुमुअ-गणा होंति<sup>15</sup> णिंहा-दलिहा  
थेरादो णट्ट-लज्जा विहरइ हरिणा चंचलच्छी अ लच्छी ॥१९॥

1 क सकल 2 क करमरी. 3 क च्छाल्लो 4 क घत्तूण मुत्ती. 5 क पुप्फ 6 क रक्खाइ, but  
kh रक्खेइ 7 क समंप्पिओहिं 8 क णिबिडन्तपाली 9 क पादणबीब, but kh णहबिंह. 10 क  
दिण्णमन्तवल्लहकं 11 क तूसिअच्छरा. 12 क omits कोणलच्छी. 13 क वीरुंकरसिरमहिणो. 14 क  
णीसन्तमन्ता. 15 क हान्ति, but kh होन्ति. 16 क णिन्तादलिन्दा for णिहा etc

I) एष सकलजनवल्लभो मगधवल्लभः । यः खलु, लाभवान् रिपोः श्रीवैन्दिकचग्रहेषु  
बलात्, छायावान् मृगलोचनानामुदितः गृहीत्वा मूर्तिं स्मरः । एकाकी सकले भूमिवलये  
वीराणां धीराणां वा, तात्पर्यवान् त्वयि एष पुष्पनगरं रक्षति सौख्याकरम् ॥ १७ ॥  
प्रलोकयतु महाराजः । एष पतन्मकुटान्तं समर्पितैः, मुक्ताफलैर्धवलैर्निरन्तरैः । तारावरो-  
धनवधूनिविडाङ्गपालीं, कारयति पादनखबिम्बनिशेश्वरं ते ॥ १८ ॥ II) एष समरमुखमु-  
हूर्तदत्तपुण्यवद्वलभाङ्गपालीतोषिताप्सरश्चञ्चलाक्षिकोणलक्ष्मीश्रेणिं विच्छुरणश्यामलाङ्ग-  
कलिङ्गः । इदानीमेतस्य वीरोत्करशिरोमणेः कीर्तिज्योत्स्नाभिस्ताभिः, स्थूलाकाराश्च-  
कोराः शशधरमणयः नित्यनिष्यन्दवन्तः । उद्वेलाः सिन्धुवेलाः सदा कुमुदगणाः  
भवन्ति निद्रादरिद्राः, स्वविरात् नएलज्जा विहरति हरिणां चञ्चलाक्षी च लक्ष्मीः ॥ १९ ॥

१ क भवो for रिपो २ M श्रीकेशग्रहेषु ३ क omits बलात् ४ क एक for एकाकी. ५ क ल  
laouina हृष्टनगर. ६ M विलोकयतु ७ क मुकुलान्त-समुत्थितै. ८ M रिच्छोली for श्रेणि. ९ क ब्रह्मणः  
for स्वविरात् १० क हरिणा

एसो अ तुज्झ करुणा-रस-लालसेण  
चित्तेण चित्त-रअणं णव-पादं-वीढं ।  
ओल्लीकरेइ णइ-घोलिरं-मोलि-माला-  
णीसंदमाण-मअरंदअ-सारणीहिं ॥ २० ॥

कलभाषिणी -<sup>1)</sup>अअं सअल-रिवु-कुल-विलासिणी-लोअ-कालमेघ-ज-  
ल-वरिसं-पाउस-सण्णाहो कण्णाड-णाहो ।

उच्चण्णे सत्तु-सेण्णे सवदि णिअ-घरे जस्स सोऊण णामं  
चंडासि-च्छिण्ण-वीर-त्तिअंस-पअ-करं संगरं अंतरेणं ।

जुत्ताणं संभमेणं परं-वरण-समारंभ-जंभालएणं

अंगालंकार-लच्छी किल सलिल-लिवी होइ सगंगणणं ॥२१॥

( सकौतुकं निर्वर्ण्य )

णकखेसु तुज्झ सअलेसु फुडं इमस्स

चूडामणीसु वि अ छोल्लण-णिम्मलेसुं ।

विंवा दुवाण वि तुहाण बहुत्तणेण

सोहंति जोगंदर-ठाण-पडिद्धिअंगा ॥ २२ ॥

मञ्जुभाषिणी -

<sup>II)</sup>एसो णेपाल-पालो पणमइ चलणे तुज्झ कारुण्ण-लोलो

कलभाषिणी -

<sup>III)</sup>कंबोएसो वि एसो पणिवडइ सिहा-लीढ-पावीढ-पासो ।

1 क एसो तुज्झ. 2 क पादपीठम्. 3 क घुरइ for घोलिर. 4 क णिस्सन्द but kh णीसन्द. 5 क धोरणीहिं, but kh सारणीहिं. 6 क परिसं. 7 क उच्चणे. 8 क त्तिसअपअ. 9 क वरवरणं. 10 क सलदलिवि होइ सगंगणणम्. 11 क मणिस्सुडिअच्छो. 12 क जोगदरण, but kh जोगदर. 13 क omits कंबो. 14 क पाविद्ध.

एष च तव करुणारसलालसेन, चित्तेन चित्ररत्नं नवपादपीठम् । आर्द्रीकरोति नतिघूर्ण-  
नशीलमौलिमाला-; निष्यन्दमानमकरन्दसारणीभिः ॥ २० ॥ I) अयं सकलरिपुकुलविला-  
सिनीलोककालमेघजलघर्षप्रावृट्सञ्चाहः कर्णाटनाथः । उत्सन्ने शशुसैन्ये सपदि निजगृहे  
यस्य श्रुत्वा नाम, चण्डासिच्छिन्नवीरभिदशपदकरं सङ्गरमन्तरेण । युक्तानां संभ्रमेण पर-  
वरणसमारम्भजृम्भितेन, अङ्गालङ्कारलक्ष्मीः किल सलिलल्लिपिः भवति स्वर्गाङ्गनानाम्  
॥ २१ ॥ (•••) नखेषु तव सकलेषु स्फुटमस्य, चूडामणिविष्वपि च शोधननिर्मलेषु । बिम्बौ  
द्वयोरपि युवयोर्बहुत्वेन, शोभेते योग्यतरस्थानप्रतिष्ठिताङ्गौ ॥ २२ ॥ II) एष नेपालपालः  
प्रणमति चरणौ तव कारुण्यलोलः, III) कंबोजेशोऽपि एष प्रणिपतति शिखालीढ-

१ M कण for रस. २ M लोचन for लोक. ३ M मन्लिलविर्भवति. ४ K ममुष्य for मस्य. ५ K omits च. ६ K गोपन for शोधन. ७ M प्रतिष्ठितान्नेन. ८ K एष विशेष प्रणिपतति शिखा एषः for कम्बोज etc.

मञ्जुभाषिणी -

I) एसो अच्चेदि चूडामणि-किरण-पसूणेहि पंचाल-णाहो

कलभाषिणी -

II) एसो भूमिं पवण्णो विलसइ विहिआमित्त-दुक्खो तुरुक्खो ॥

मञ्जुभाषिणी -

III) एसो चेदि-प्पवीरो

कलभाषिणी -

IV) अअमिह णिसढो

मञ्जुभाषिणी -

V) एस वाराणसीसो

कलभाषिणी -

VI) एसो सो पारसीओ

मञ्जुभाषिणी -

VII) अअमवि महरट्टेसरो

कलभाषिणी -

VIII) एस वंगो ।

मञ्जुभाषिणी -

IX) एसो मद्दाहिराओ

कलभाषिणी -

X) अअमिह महुरा-वल्लहो

मञ्जुभाषिणी -

XI) एस मच्छो

कलभाषिणी -

XII) एदे कस्सीर-कंची-दमिल-पइ-मुहा भूमिपाला णमंति ॥२४॥

I क अअमपि.

पादपीठपार्श्वः । I) एषोऽर्चयति चूडामणिकिरणप्रसूनैः पाञ्चालनाथः, II) एष भूमिं प्रपन्नो विलसति विहितामित्रदुःखस्तुरुष्कः ॥ २३ ॥ III) एष चेदिप्रवीरः, IV) अयमिह निषधः, V) एष वाराणसीशः, VI) एष स पारसीकः, VII) अयमपि महाराष्ट्रेश्वरः, VIII) एष वङ्गः, IX) एष मद्राधिराजः, X) अयमिह मथुरावल्लभः, XI) एष मच्छः, XII) एते काश्मीरकाञ्चीद्रमिलपतिमुखा भूमिपाला नमन्ति ॥ २४ ॥

१ क मथुरा



मञ्जुभाषिणी—<sup>I)</sup>कलभासिणि, पेक्ख ।

गलंत-कणअंगदो गल-दलंत-हार-च्छडो  
चलंत-मणि-कंकणो चलण-गुंजि-मंजीरओ ।  
वलंत-मउडंतरो णरवईण दाणिं अअं  
अहं-पुढमिआ-कओ णमण-संभमो जिंभए ॥ २५ ॥

कलभाषिणी—<sup>II)</sup>अहो णमणाणंतरं एव्व महाराएण जहोइदं संभा-  
विआ जंभाअंत-णिब्भर-हरिस-वल्लरी-पल्लवाअंत-धवल-हास-पंडु-  
रिअ-गंड-रेहा-रेहंत-मुह-पुंडरीआ महाराअ-प्पसाद-लाह-किदत्था  
णिव-सत्था पत्थादुं एव्व आढत्ता ।

राजा—(स्वगतम्)<sup>III)</sup>अवि णाम पुणो वि भवे तिस्से हरिणंक-वअ-  
णाए दंसणं । (विचिन्त्य) किं णु हु हिज्जो एव्व देवीए अंतेउरं णाइदो  
वअस्सो विलंबइ ।

(ततः प्रविशति विदूषकः ।)

विदूषकः—(सरमसमुपसृत्य)<sup>IV)</sup>भो वअस्स, दिट्ठिआ वड्ढसि इमिणा  
विसुवूसवेण ।

राजा—(दीर्घं निःश्वस्य)

<sup>V)</sup>दहंति मलआणिला परितवंति मं कोइला  
अअं हरइ जीविअं पहरणुम्महो वम्महो ।

1 क पुढमिआ 2 क डल्ल 3 क इज्जो 4 क णालदो 5 क तपन्ति 6 क बहरणंसुहो

I) कलभाषिणि, पद्य । गलत्कनकाङ्गदं गलदलद्वारच्छटः, चलन्मणिकङ्कणः चरणगुञ्जि-  
मंजीरकः । चलन्मकुटान्तरः नरपतीनामिदानीमयं, अहं-प्रथमिकाकृतः नमनसंभ्रमो  
जृम्भते ॥ २५ ॥ II) अहो नमनानन्तरमेव महाराजेन यथोचितं संभाषिताः जृम्भमाण-  
निर्भरहर्षवल्लरीपल्लवायमानधवलहासपाण्डुरितगण्डरेखाराजन्मुखपुण्डरीकाः महाराज-  
प्रसादलाभकृतार्थाः नृपसार्थाः प्रस्थातुमेवारब्धाः । III) अपि नाम पुनरपि भवेत् तस्या  
हरिणाङ्गवदनाया दर्शनम् । ( ..) किं नु खलु ह्यः एव देव्या अन्तःपुरमानायितो वयस्यो  
विलम्बते । IV) भो वयस्य, दिष्ट्या वर्धसे अनेन विषुवोत्सवेन । V) दहन्ति मल-  
यानिलाः परितपन्ति मां कोकिलाः, अयं हरसि जीवितं प्रहरणोन्मुखो मम्मथः ।

१ क गललहारं. २ क omits इहारी ३ क omits अहं ४ क रेखा राजं ५ क omits मन्त्रालय-  
६ क निवानार्थं for नृपसार्था ७ क omits पुनरपि ८ क मञ्जु अन्त पुरं. ९ क वयस्य for वर्धसे. १० क  
अमुना for अनेन of म.

हहा कह वि सा खणं हिअअ-वल्लहा दुल्लहा

कहं णु पुण दिट्ठिआ भण वअस्स वड्ढामि हा ॥ २६ ॥

कहेहि दाव तग्गअं कं वि बुत्तंतं ।

विदूषकः—<sup>I)</sup>भो वअस्स, सा किल देवीए अंतेउर-गढभ-घरअम्मि  
कणअ-सिंखलेहिं बंधिअ ठाविआ ।

राजा—<sup>II)</sup>अहो णिक्करुणत्तणं देवीए ।

विदूषकः—<sup>III)</sup>पुणो वि सुण देवीए णिक्करुणत्तणं ।

राजा—<sup>IV)</sup>कहेहि ।

विदूषकः—<sup>V)</sup>विहंगिआ कुरंगिआ तरंगिआ सारंगिआ पदंगिआ अ  
पंच चामल-ग्गाहिणीओ पुव्व-दुवारम्मि तिस्से रक्खं कातुं ठावि-  
आओ । मंदारिआ माअंदिआ मदअंतिआ अरविंदिआ सिंदूरिआ १  
अ पंच संवाहण-कारिणीओ दाहिण-दुवारम्मि णिओइदाओ । तमा-  
लिआ णत्तमालिआ णोमालिआ तरलिआ कदलिआ अ पंच णहाणो-  
वअरण-संपादिणीओ पच्छिम-दुवारम्मि पेदिदाओ । कलहंसिआ 12  
कदलिआ कमलिआ कदंबिआ कलपिंणिआ अ पंच सेरंधीओ उत्तर-  
दुवारम्मि पेदिदाओ । पत्तलेहा चित्तलेहा मअणलेहा विलासलेहा  
मअलेहा अ पंच तंबोल-दाइणीओ सरीर-रक्खाअं संटाविआओ । 15

1 क omits दाव given by kh. 2 क विहिङ्गिआ 3 क दुव्वारमित्तिसो 4 क खातुं. 5 क  
दाहिणि for दाहिण 6 क णत्तमालिआ दन्तमालिआ णोमालिआ 7 क पच्छिम 8 क omits  
कदलिआ and adds कादम्बिआ after कदम्बिआ. 9 क कलपिंणिआ 10 क सट्ठाविआओ

हहा कथमपि सा क्षणं हृदयवल्लभा दुर्लभा, कथं नु पुनर्दिष्ट्या भण वयस्य वर्धे तैत्  
॥ २६ ॥ कैथय तावत्तद्रतं कमपि वृत्तान्तम् । I) भो वयस्य, सा किल देव्याः अन्तःपुर-  
गर्भगृहे कनकशृङ्खलाभिः बद्धा स्थापिता । II) अहो निष्करुणत्वं देव्याः । III) पुनरपि  
शृणु देव्या निष्करुणत्वंम् । IV) कथय । V) विहङ्गिका कुरङ्गिका तरङ्गिका सारङ्गिका  
पतङ्गिका च पञ्च चामरग्राहिण्यः पूर्वद्वारे तस्याः रक्षां कर्तुं स्थापिताः । मन्दारिका मङ्क-  
न्दिका मद्यन्तिका अरविन्दिका सिन्दूरिका च पञ्च संवाहनकारिण्यः दक्षिणद्वारे नियो-  
जिताः । तमालिका नक्तमालिका नवमालिका तरलिका कदलिका च पञ्च स्नानोपकरण-  
संपादिन्यः पश्चिमद्वारे प्रेरिताः । कलहंसिका कदलिका कर्मलिका कदम्बिका कलपिङ्गिका  
च पञ्च सैरन्ध्र्यः उत्तरद्वारे प्रेषिताः । पत्रलेखा चित्रलेखा मदनलेखा विलासलेखा मद्-

१ क हहा. २ क वर्धामि तव ३ क omits this remark ४ क मकरनिका ५ क तमालिका नक्त-  
नमालिका मद्, M तमालिका नव. ६ क कदलिआ नक्तमालिआ च ७ क कलहंसिका कमलिनीका कदं; ८ M  
कमलिका कलपिङ्गिका कादम्बिका च.

- राजा -<sup>I)</sup>कीस उण देवीए अअं संरंभो ।  
 विदूषकः -<sup>II)</sup>भो वअस्स, जइ ण कोवं<sup>1</sup> करेसि ता कहेमि ।
- 18 राजा -<sup>III)</sup>को एत्थ कोवावसरो ।  
 विदूषकः -<sup>IV)</sup>सुणादु वअस्सो । एअं खु जाणिअं एव्व वअस्सस्स  
 जं हिज्जो एव्व णिसीहिणीअं देवीए आणाइदो म्हि त्ति ।
- 21 राजा -<sup>V)</sup>तं जाणिअं । पुणो कहेहि ।  
 विदूषकः -<sup>VI)</sup>पुणो अंतेउरं गओ अहं अहिअं कंचणासण-दाणादिणा  
 देवीए संभाविओ । तहिं आढत्ते सव्वाहिं पुर-सुंदरीहिं महंते अंते-  
 24 उर-संगीअ-कोलाहले विरमिए तत्थ एव्व तमालिआए पत्थरिए  
 पट्ट-पल्लंअले गब्भ-घरणे अ पब्भारे वल्लुही-मुहम्मि जहिच्छं  
 पासुत्तो म्हि ।
- 27 राजा -<sup>VII)</sup>तदो तदो ।  
 विदूषकः -<sup>VIII)</sup>तदो मए सिविणए पलविअं किल ।  
 राजा -<sup>IX)</sup>किं पलविअं ।
- 30 विदूषकः -<sup>X)</sup>तुहिण-दीहिआ-परिसर-वुत्ततो ।  
 राजा -<sup>XI)</sup>अहो प्रमादो । ( विचिन्त्य ) पुणो वि गहिओ एव्व रोस-  
 राहुणा देवीए हिअअ-चंदो । तदो एव्व एसो संरंभो ।

1 K कोपं for कोव. 2 K पट्टवल्लंअले 3 K पासुत्तो, but kh पासुत्तो.

लेखा च पञ्च ताम्बूलदायिन्यः शरीररक्षायां संस्थापिताः । I) कस्मात् पुनर्देव्या अयं संरंभः । II) भो वयस्य, यदि न कोपं करोपि तत्कथयामि । III) कोऽत्र कोपावसरः । IV) शृणोतु वयस्यः । एतत् खलु ज्ञातमेव वयस्यस्य यत् ह्यः एव निशीथिन्यां देव्या आनायितोऽस्तीति । V) तत् ज्ञातम् । पुनः कथय । VI) पुनरन्तःपुरं गतोऽहमधिकं काञ्चनासनदानादिना देव्या संभावितः । तस्मिन् आरब्धे सर्वाभिः पुरसुन्दरीभिः महत्यन्तःपुरसंगीतकोलाहले विरमिते तत्रैव तमालिकया प्रस्तुते पट्टपर्यङ्गतले गर्भगृहे च प्राग्भारे वल्लभीमुखे यथेच्छं प्रस्तुतोऽस्मि । VII) ततस्ततः । VIII) ततो मया स्वमे प्रलपितं किल । IX) किं प्रलपितम् । X) तुहिर्नदीर्घिकापरिसरवृत्तान्तः । XI) अहो प्रमादः । ( ... ) पुनरपि गृहीत एव रोषराहुणा देव्याः हृदयचन्द्रः । तत एवैष संरंभः ।

१ M वयस्य कसात् २ K आनायितो for आनायितो. ३ M adds सबहुमानं before प्रस्तुते. ४ K omits प्रस्तुते पट्टपर्यङ्गतले. ५ K प्राग्भारे, M प्राग्भारवल्लभीमुखे ६ K यथेष्ट प्र. ७ M तुहिनजलदी.

विदूषकः—<sup>I)</sup>भो वअस्स, मा उत्तम्म । संपअं अम्हाणं अणुज्जल-देव-<sup>33</sup>  
त्तणेण देवीए ण कोवावसरो ।

राजा—<sup>II)</sup>वअस्स, कीस उण तं ।

विदूषकः—<sup>III)</sup>दूसहेण दुक्खावेएण पराअत्त-चित्ता खु देवी । <sup>36</sup>

राजा—(ससंभ्रमम्)<sup>IV)</sup>कहं कहं देवीए दुक्खोवणिवाओ ।

विदूषकः—<sup>V)</sup>अज्ज खु विसुवूसवे तुमं पर्णमिज्जण देवीए माउत्तिआ-  
वइणो अंगेसरस्स चंदवम्मणो पुत्तो कुमार-चंदकेदू अंतेउरं पविट्ठो ।<sup>39</sup>

राजा—<sup>VI)</sup>सिग्घं कहेहि ।

विदूषकः—<sup>VII)</sup>तदो देवीए जहोइदं संभाविओ पुच्छिदो अत्तणो  
परिअणस्स अ कुसलं । <sup>42</sup>

राजा—<sup>VIII)</sup>तदो तदो ।

विदूषकः—<sup>IX)</sup>तदो देण चंदकेदुणा देवीए अप्प-मांउसीआ-पूआए  
चंदलेहा-णामहेआए कुसलं पुच्छिदेण भणिअं । जह । सा खु चंदलेहा <sup>45</sup>  
चंद-लेहा-मणहरंगी सअल-कण्णआ-कुल-तिलअ-भूदा मे वच्छा  
तत्थ चंपा-णअरीअं कदाइ कीला-रसिआ अण्णाहिं अणुरुवाहिं  
कुमारीहिं सह बालुज्जाणं गआ ण दिट्ठा, ण जाणामो कस्सि गआ <sup>48</sup>  
केण वा णीद त्ति । सा अम्हेहिं एसा खु कुमारी णिअ-पाणिग्गाहिणो

1 क कोपावसरो 2 क has only one कहं. 3 क दुःखावणिवाओ 4 क विसुसूस्वे 5 क  
पर्णमिज्जण. 6 क omits तदो given by kh 7 क केतुणा 8 क मालसीआ. 9 क जन for  
कुल. 10 क कदाणि. 11 क दिण्णे, but kh दिट्ठा

I) भो वयस्य, मा उत्ताम्य । सांप्रतमस्माकमनुकूलदैवत्वेन देव्याः न कोपावसरः ।  
II) वयस्य कस्मात् पुनः तत् । III) दुःसहेन दुःखावेगेन परायत्तचित्ता खलु देवी ।  
IV) कथं कथं देव्या दुःखोपनिपातः । V) अद्य खलु विष्णुवोत्सवे त्वां प्रणम्य देव्याः  
मातृष्वसृपतेः अङ्गेश्वरस्य चन्द्रवर्मणः पुत्रः कुमारचन्द्रकेतुः अन्तःपुरं प्रविष्टः ।  
VI) शीघ्रं कथय । VII) तदो देव्या यथोचितं संभावितः पृष्टश्चात्मनः परिजनस्य च  
कुशलम् । VIII) ततस्ततः । IX) ततस्तेन चन्द्रकेतुना देव्याः आत्ममातृष्वसृसुतायाः  
चन्द्रलेखानामधेयायाः कुशलं पृष्टेन भणितम् । यथा । सा खलु चन्द्रलेखा चन्द्रलेखा-  
मनोहराङ्गी सरलकन्यकाकुलतिलकभूता मे वत्सा तत्र चम्पानगर्यां कदाचित् क्रीडा-  
रसिका अन्याभिरनुरपाभिः कुमारीभिः सह बालोद्यानं गता न दृष्टा, न जानीमश्च  
कस्मिन् गता केन वा नीता इति । सा चास्माभिः एषा खलु कुमारी निजपाणिग्गाहिणः

2 क omits तत् 3 क तुदुरहेन 4 क भवति for खलु 5 क omits one कथ. 6 क दुःखाव-  
निपातः. 7 क कुमारचन्द्र 8 क omits तो 9 क omits सा. 10 क reads जन for कुल - 20 क  
तस्मादस्माभिः for सा etc.

सत्त-समुद्-मुद्दिअ-महिअलेक-णाहत्तणं करिस्सिदि त्ति लक्खण-  
॥ वेदिणो जणादो जाणिअ महाराअस्स वअणेण दिण्ण त्ति ।

राजा—( ससंभ्रमं खड्गमादाय )

१) मोत्तूणं जो खु संकं हरिअ कुमरिअं मज्झं दिण्णं णिवालो  
बालो भू-लोअ-गोले णिवसइ णिभिअं तस्स वेएणमेसो ।  
सत्तूणं णिट्टुरट्ठि-क्खुडण-चडचडाराव-वाआल-हारो  
खग्गो रावेइ णूणं रण-सिरि-चलणं सोणिआलत्तएहिं ॥ २७ ॥

कलभासिणि, गच्छ । णिवारिज्जंतु णिवाला सव्वे, पुच्छिज्जंतु अ  
केण चोरिआ सा कण्ण त्ति ।

३ कलभापिणी—<sup>II</sup> जं देवो आणवेदि । ( इति निष्कान्ता । )

विदूषकः—<sup>III</sup> देवी अ तं अवत्थं सोऊण हा बहिणिए चंदलेहे कर्हिं  
गआ सि देहि पडिवअणं ति पलवन्ती अविरल-पडंतोहिं बाह-प्पवाहेहिं  
० अतेउरे महण्णवं विरइऊण वअस्सस्स णिवेदइउं आअमिस्सिदि ।

( ततः प्रविशति मुद्रिता देवी तमालिका च । )

देवी—( रावाष्पम् )<sup>IV</sup> हा तवस्सिणि चंदलेहे, कर्हिं गआसि । पुव्वं वि  
१ सा बाला मंदभाइणीए मए ण दिट्ठा ।

१ क मुदिअं २ क गकात्तण । ३ क मोत्तूण ४ क सकुअरिअ ५ क अज्ज. ६ क भूअन्तस्स वेओण.  
७ क नूण ८ क सुल्लिज्जन्तुण केण, but kh पुच्छि<sup>०</sup> ९ क अन्तजपथसो<sup>०</sup>. १० क अहिणिए ११ क  
विरलऊण १२ क णिवेदअउ १३ क anats बाला

सप्तसमुद्रमुद्रितमहीतलैकनाथत्व करिष्यतीति लक्षणवेदिनो जनात् शात्वा महाराजस्य  
वचनेन दत्ता इति । I) मुक्त्वा यः सल्लु शङ्कां हत्वा कुमारिकां मम दत्तां नृपालः, बालो  
भूलोकगोले निवसति निभृतं तस्य देगेन एपः । शत्रूणा निष्ठुरास्त्रिभुटनचटचटाराववा-  
चाटधारः, खड्ग, रक्षयति नूनं रणार्थाचरणं शोणिनालक्तकेः ॥ २७ ॥ कलभासिणि, गच्छ ।  
निवार्यन्तां नृपालाः सर्वे, पृच्छयन्तां च केन चोरिता कन्यका इति । II) यद् देव  
आज्ञापयति । III) देवी च तामवस्थां श्रुत्वा हा भगिनिंके चन्द्रलेखे कुत्र गतासि  
देहि प्रतिवचनम् इति प्रलपन्ती अविरलपतद्भिः वाष्पप्रवाहैः अन्तःपुरे महार्णवं विरचय्य  
वयस्यस्य निवेदयितुमागमिष्यति । IV) हा तपस्विनि चन्द्रलेखे, कुत्र गतासि ।

१ क च्छिता (मम) १०१ इत्वा २ क भूगोल<sup>०</sup> १०२ भूलोक ३-म वाचालधारः. ४ क रणयति, M  
राजयति ५ क रणशिर श्री<sup>०</sup> ६ M लोहिता<sup>०</sup> १०३ शोणि ११ ७ M निवार्यताम्. ८ M भगिनि. ९ M  
विलपन्ती १० M अन्न पुर

तमालिका -<sup>I</sup>भट्टिणि, जाव एदे विसूसव-संगमिआ णरवइ-लोआ णं गच्छंति ताव गदुअ भट्टिणो णिवेदंम्ह ।

देवी -<sup>II</sup>तह । ( उभे परिक्रामतः । )

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तमालिका -<sup>III</sup>भट्टिणि, एसो भट्टा । ता उवसप्पम्ह ।

देवी - ( उपसृत्य )<sup>IV</sup>जेदु अज्जउत्तो । अज्जउत्त, मज्झ वहिणिआ चंद-लेहा णाम कीला-णिमित्तं सह सहीहिं लीलु<sup>5</sup>ज्जाणं गआ ण जाणी-<sup>15</sup>अदि केण णीद त्ति ।

( प्रविश्य कलभाषिणी )

कलभाषिणी -<sup>V</sup>जेदु महाराओ । महाराअ, सव्वे वि णिवा महा-<sup>18</sup>राअ-पाआणं संवंति अम्हेहिं ण जाणिज्जइ त्ति ।

राजा - ( विचिन्त्य )<sup>VI</sup>भअवदी चिंतामणि-देवदा एव्व एत्थ सरणं । ( अञ्जलिं बद्ध्वा ) भअवदि चिंतामणि-देवदे, एसो अंजली । संणिहिं<sup>21</sup>देहि । उद्धर इमादो अणत्थादो<sup>11</sup> ।

( ततः प्रविशत्यपटीक्षेपेण चिन्तामणिदेवता । )

चिन्तामणिदेवता -<sup>VII</sup>अलं संभमेण । मए णीदा एत्थ ए<sup>12</sup>व्वाणीदा ।<sup>24</sup> एसा अ सा । ( इति नायिकां दर्शयति । )

1 क णरपइ. 2 क णाअच्छति. 3 क णिवेदहि 4 क भट्टिणीआ 5 क इलज्जाण 6 क सव्वन्ति. 7 क जाहिज्जइ 8 क puts this speech in the mouth of Kalabhāṣiṇī in continuation, but kh assigns it to the king. 9 क देवता. 10 क उद्धर, but kh omits it. 11 क has a stage direction (इति निमीलितलोचना तिष्ठति), but it is not given by kh 12 क एव्वणीदा

पूर्वमपि सा बाला मन्दभागिन्या मया न दृष्टा । I) भट्टिणि, यावदेते विषुवोत्सवसंगता नरपतिलोका न गच्छन्ति तावद् गत्वा भर्तुर्निवेदयावहे । II) तथा । III) भट्टिणि, एष भर्ता । तदुपसर्पावः । IV) जयत्वार्यपुत्रः । आर्यपुत्र, मम भगिनी चन्द्रलेखा नाम क्रीडानिमित्तं सह सखीभिः लीलोद्यानं गता न शायते केन नीतेति । V) जयतु महाराजः । महाराज, सर्वेऽपि नृपा महाराजपादान् शपन्ति अस्माभिर्न शायते इति । VI) भगवती चिन्तामणिदेवता एवात्र शरणम् । ( ... ) भगवति चिन्तामणिदेवते, एषो-ऽञ्जलिः । संनिधिं देहि । उद्धर अस्माद् अनर्थात् । VII) अलं संभ्रमेण । मया नीता

१ क मन्दभागिन्या मया. २ M 'निवेदयामः ३ क भर्तुदारिके for भट्टिणि. ४ क 'पादात् शान्तिरसा' ५ M भगवति चिन्तामणिदेवते पालरत्नम् । ६ क माममुष्माद् for असाद्.

( सर्वे ससंध्रममवलोकयन्ति । )

27 देवी — ( सविस्त्रयमञ्जलि बद्धा )<sup>I</sup> अर्यउत्त, किं एअं ।

राजा —<sup>II</sup> देवि,

धम्मिल्लो इंदणीलं फलिह-मरगअं लोअणं लोल-तारं  
माणिकं ओट्ट-विंबं णव-डसण-गणे संपओ मोत्तिआणं ।

सोआइं पोमराअं कर-चरण-अलं सव्वमंगं पवालं

ता मण्णे हंत चिंतामणि-समहिकिदा देवदा णूणमेसा ॥२८॥

ता पणमम्ह । ( सर्वे प्रणमन्ति । )

चिन्तामणिदेवता —<sup>III</sup> उच्चिट्ट ।

( सर्वे उत्तिष्ठन्ति । )

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देवी — ( बद्धाञ्जलिः नायिकामवलोक्य सहर्षम् )<sup>IV</sup> भवदि, णं एसा सा मह  
बहिणिआ चंदलेहा ।

6 चिन्तामणिदेवता —<sup>V</sup> एसा सा ।

देवी —<sup>VI</sup> वच्छे चंदलेहे, आअच्छ आलिंगेहि मं ।

( चन्द्रलेखा राजानं तिर्यक्पश्यन्ती लज्जानितमुखी तिष्ठति । )

9 चिन्तामणिदेवता —<sup>VII</sup> वच्छे, गच्छ । तुह जेड-भइणी दुक्खं वट्टइ ।

देवी — ( बाहू प्रसार्य )<sup>VIII</sup> अदि-णिग्घिणे, एहि आलिंगेहि । ( कण्ठे गृहीत्वा  
सहर्षम् ) हंत, जीवंत-वच्छा मे माउसिआ । वच्छे चंदलेहे, सहसु

11 मह अवराह-सव्वस्सं ।

1. क omits देवि, but kh has it 2 क धम्मिल्लो. 3 क पुलिह for फलिह 4 क सडण for  
डसण. 5 kh सस्रओ. 6 क सोमाइं 7 क समकिदा. 8 क आणमेसा for णूण. 9 क आयच्छ.  
10 क लज्जानमित.

अत्रैवानीतां । एषा च सा । I) आर्यपुत्र, किमेतत् । II) देवि, धम्मिल्लो इन्द्रनील स्फटिक-  
मरकतं लोचनं लोलतारं, माणिक्यं ओष्ठबिम्बं नवदशनगैणः संखयो मौक्तिकानाम् ।  
सौम्यं वा पद्मरागं करचरणतलं सर्वमङ्गं प्रवालं, तन्मध्ये हन्त चिन्तामणिसमधिकृता  
देवता नूनमेवा ॥ २८ ॥ तत् प्रणमामः । III) उत्तिष्ठ । IV) भगवति, नन्वेवा सा मम  
भगिनी चन्द्रलेखा । V) एषा सा । VI) वत्से चन्द्रलेखे, आगच्छ आलिङ्ग माम् ।  
VII) वत्से, गच्छ । तव ज्येष्ठभगिनी दुःखं वर्तते । VIII) अतिनिर्घृणे, पक्षालिङ्ग ।  
(... ) हन्त, जीवद्वत्सा मे मातृवसा । वत्से चन्द्रलेखे, सहस्र ममापराधसर्वस्वम् ।

१ M नीता च. २ क omits च. ३ M धम्मिल्ल. ४ M omits वा. ५ K प्रणमानः. ६ K सा  
( भगवती ) चन्द्रलेखा. ७ K पश्य for गच्छ. ८ K आलिङ्ग मां for पक्षालिङ्ग.

नायिका—(खगतम्)<sup>I)</sup>कहं अहं एवं सिणिद्धाए जेट्टे-भइणीए वि  
एत्तिअं कालं रोस-पत्तं किद म्हि मंद-भाइणी देव्वेण ।

चिन्तामणिदेवता—<sup>II)</sup>महाराज-महिषि, सुणेसु दाणिं । एसा खु चंद-<sup>18</sup>  
लेहा णिअ-पाणि-ग्गाहिणो सत्त-साअरालंकरणं मेइणिं करे सम-  
पेइ । ता अणुमण्ण भट्टारं से पाणि-ग्गहणत्थं ।

देवी—<sup>III)</sup>जं भअवदी आणवेदि । तमालिए गच्छ, अंतेउरादो<sup>18</sup>  
चंदलेहोइदाइ अहिणवाहरणाइ उवणेहि ।

तमालिका—<sup>IV)</sup>जं भट्टिणी आणवेदि । (इति निष्क्रान्ता ।)

विदूषकः—(सहर्षम्)<sup>V)</sup>सुट्टु संजाअं ।

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देवी—<sup>VI)</sup>कलभासिणि गच्छ, विसूसव-समागंआ अंगेसर-पमुहा  
राआणो कहिज्जंतु विवाह-मंगल-दिअहे अदिवाहिअ गंतव्वं ति ।

कलभाषिणी—<sup>VII)</sup>जं भट्टिणी आणवेदि । (इति निष्क्रान्ता ।)

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चिन्तामणिदेवता—<sup>VIII)</sup>ण केवलं इमे ण गच्छंति किंतु सत्त-दीव-  
वासिणो वि सव्वे संपअं एत्थ संणिवडिहिंति ।

राजा—<sup>IX)</sup>किं किं ण फलइ भअवदीए पसादो ।

27

1 क जट्ट for जेट्ट 2 क दव्वेण 3 क महिषी. 4 kh सुणाडु 5 क भइणीं 6 क समाग-  
आपओ अङ्गे. 7 क कहिज्जंतु. 8 क सणिणपहन्ति. 9 क किं किं ण भणइ भअं, kh किं ण  
अलइ भअं.

I) कथमहमेवं क्षिग्धाया ज्येष्ठभगिन्याः अप्येतावन्तं कालं रोषपात्रं कृतास्मि मन्दभागिनी  
दैवेन । II) महाराजमहिषि, शृणु इदानीम् । एषा खलु चन्द्रलेखा निजपाणिग्राहिणः  
सप्तसागरालंकारिणीं मेदिनीं करे समर्पयति । तस्मादनुमन्यस्व भर्तारमस्याः पाणिग्रह-  
णार्थम् । III) यद् भगवत्याज्ञापयति । तमालिके गच्छ, अन्तःपुरात् चन्द्रलेखोचितानि  
अभिनवाभरणानि उपार्णय । IV) यद् भट्टिन्याज्ञापयति । V) सुट्टु संजातम् । VI) कल-  
भाषिणि गच्छ, विषुवोत्सवसमागताः अङ्गेश्वरप्रमुखा राजानः कथ्यन्तां विवाहमङ्गल-  
दिवसानतिवाह्य गन्तव्यमिति । VII) यद् भट्टिन्याज्ञापयति । VIII) न केवलं इमे न  
गच्छन्ति किंतु सप्तद्वीपवासिनोऽपि सर्वे सांप्रतमत्र संनिपतिष्यन्ति । IX) किं किं न

१ क भाग्या दैवेन. २ क महाराजमहिषी, M महाराज !. महिषि ! ३ क शृणोत्विदानीं. ४ क omits  
५ क आभरणानि for अभिनवाभरणानि. ६ क उपनय ७ M सुट्टु जात. ८ KM omitt न. ९ KM  
omit किंतु १० M सव्वेत्त सा ११ क भणति for न फलति.



( प्रविश्य तमालिका )

तमालिका—<sup>I)</sup>इमाइ आभरणाइ ।30 देवी—( आभरणान्यादाय चन्द्रलेखामलंकृत्य )<sup>II)</sup>अर्यउत्त, परिघेप्पंड एसा मह बहिणिआ चंदलेहा ।राजा—<sup>III)</sup>कस्त वा देवीए पसादो णाहिणंदणिज्जो ।33 देवी—<sup>IV)</sup>अर्यउत्त, जह एसा बंधवाणं ण सोअणिज्जा तह करेहि ।राजा—<sup>V)</sup>जं देवी भणादि ।

देवी—( उपसृत्य चन्द्रलेखां समर्पयति । )

36 राजा—( सादरं प्रतिगृह्णाति । )

विदूषकः—( सहर्षमुत्थाय )<sup>VI)</sup>हंत सफलो मे मरगअ-उज्जाण-पत्थणा-परिसमो । ता सोत्थि होउ वअस्सस्स, सिवं होउ देवीए, सुहं होउ देवीए चंदलेहाए । किं च । मह विभवं होउ, कल्लाणं होउ वम्महस्स, भइं होउ महुमासस्स, कुसलं होउ मलआणिलस्स, मंगलं होउ हरिणलंछणो, जअउ पुढमो रसो, वड्डउ वम्मह-परकम-सिद्धी । ( इति नृत्यति । )

चिन्तामणिदेवता—<sup>VII)</sup>चिन्तामणि-संभवाअं किमण्णं पुण देवीअं संपादणिज्जं ।

1 क परिष्वड, kh परिष्वड. 2 क भहिणीआ. 3 kh आणवेदि. 4 क परिसमोत्तो सोत्थि, but kh परिसमो ता 5 क होइ 6 क लच्छणो मङ्गल जअउ. 7 क मम्महपरिक्रम.

फलति भगवत्याः प्रसादः । I) इमान्याभरणानि । II) आर्यपुत्र, परिगृह्यतामेषा मम भगिनी चन्द्रलेखा । III) कस्य वा देव्याः प्रसादो नाभिनन्दनीयः । IV) आर्यपुत्र, यथैषा बान्धवानां न शोचनीया तथा कुरु । V) यद् देवी भणति । VI) हन्त, सफलो मे मरकतोद्यानप्रार्थनापरिश्रमः । तत् स्वस्ति भवतु वयस्यस्य, शिवं भवतु देव्याः, सुखं भवतु देव्याश्चन्द्रलेखायाः । किं च । मम विभवं भवतु, कल्याणं भवतु मन्मथस्य, भद्रं भवतु मधुमासस्य, कुशलं भवतु मलयानिलस्य, मङ्गलं भवतु हरिणलक्ष्मणो, जयतु प्रथमो रसः, वर्धतां मन्मथपराक्रमसिद्धिः । VII) चिन्तामणिसंभवायाः किमन्यत्

१ M भट्टिणि इमा, २ M अस्या for कस्य वा. ३ K वन्धुनां for बान्धवानां. ४ K मरतकोषानं, M मरतकोषाने. ५ K तस्मात् for तत्, ६ K ममापि भवतु कल्याण, M ममापि भाव्य भवतु. ७ M कुशलं for भद्र. ८ M भद्र for कुशल. ९ K लक्ष्मणो मङ्गलं जयतु १० K देव्याः किमन्यत् for किमं to देव्याः, M omits चिन्तामणिसंभवाया. and reads this remark thus: \*किमन्यत्पुनस्तौ मिय संपादनीय ।

राजा -( अभिनन्द )<sup>1)</sup>अदोवरं किं मे पिअं ।

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आणंदं चंदवम्मा कह वि अ गमिओ णंदणा-दंसणेणं  
पत्ता चित्ते पसादं णिअअ-बहिणिआ-संगमेणं च देवी ।  
लद्धा मुद्धा अ सत्तणव-लसिअ-मही-पत्ति-संपत्ति-मूलं  
हत्थे मे चंदलेहा भअवदि तुमए तं ण जंसि च्छुहा मे ॥२९॥

तह एत्तिअं होउ ।

कुणंतु कुमुअ-प्पहं तिहुवणम्मि कित्तिं णिवा  
मुणंतु इअरेअरं उवकिदिं घणा माणुसा ।  
सुणंतु गअ-मच्छरं सहिअआ कइणं किदिं  
जिणंतु कइणो चिरं वहउ भारई-मंगलं ॥ ३० ॥

( निष्क्रान्ताः सर्वे । )

[ ॥ ईअ चंदलेहाअं चउत्थं जवणिअंतरं ॥ ]

~~~~~  
1 क णंदणं दंसणेण 2 क हिअअबहिणिआ. 3 क अत्थअं for एत्तिअं 4 क पुणन्तु गअमएअरं  
5 क omits this stago-direction given by kh. 6 क has a Sanskrit colophon: इति चन्द्र-  
लेखायां चतुर्थं यवनिकान्तरम् ॥

पुनर्देव्याः संपादनीयम् । I) अतः परं किं मे प्रियम् । आनन्दं चन्द्रवर्मा कथमपि च  
गतो नन्दनादर्शनेन, प्राप्ता चित्तप्रसादं निजभगिनिकासंगमेन च देवी । लद्धा मुग्धा च  
सप्तार्णवलसितमहीप्राप्तिसंपत्तिमूलं, हस्ते मे चन्द्रलेखा भगवति त्वया तन्न यस्मिन्  
स्पृहा मे ॥ २९ ॥ तथाप्येतावद् भवतु । कुर्वन्तु कुमुदप्रभां त्रिभुवने कीर्तिं वृषाः, जानन्तु  
इतरेतरमुपकृतिं घना मानुषाः । शृण्वन्तु गतमत्सरं सहृदयाः कवीनां कृतिं, जयन्तु  
कवयश्चिरं भवतु भारतीमङ्गलम् ॥ ३० ॥

॥ इति चन्द्रलेखायां चतुर्थं यवनिकान्तरम् ॥

॥ चन्द्रलेखा नामेयं कृतिः समाप्ता ॥

~~~~~  
१ M many gaps in this and the next verse. २ K समाप्ति, M संपत्ति. ३ M इति चतुर्थं  
यवनिकान्तरम् । ४ M concludes thus. समाप्तोऽय ग्रन्थः

‘अणुदिअहं विफुरंतो मणीसि-जण-सअल-गुण-विणासअरो ।  
रित्तत्तण-दावगी विरमउ कमला-कडक्ख-वरिसेण ॥’

कप्पूरमंजरी, IV. 24.

“May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning, be quenched by the rain of the side-long glances of Fortune !”

## सिलोअसूई

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मुहे राउअओ	I.	41			

## NOTES

### Yavanikāntara I

4) *b* Looking now at the reading of *c* (i. e., the Calcutta ed. of a portion of Candralekhā published in the सस्कृतसाहित्यपरिषत् पत्रम्, February and March 1932) and in the light of the chāyā of *k*, we can even read दरभेरे म्हेरे = दरं स्थविरे स्मेरान्, see the corrupt chāyā of *m*. दरं or दर = ईषत् is not unknown to Sanskrit, दर being usually used in a compound. दरस्मितसमुल्लसद्वनकान्तिपूरामृतै etc in the गङ्गालहरी 49 In *d* पुष्णे may be better rendered as पुण्यान् holy —*l.* 2 रवम्मंसलो, कंसताल show spontaneous doubling of *m* and *t* —*l.* 3 ओअरण = अवतरण, waving of light? —*l.* 4 बहलो = बहल, copious, thick —*l.* 6 वृत् and नद्ग are treated as synonyms by the छायाकार. 5) *l.* 3 Here the figure of speech is निदर्शना —*l.* 6 The मनुस्मृति explains the term पारशव thus. यं ब्राह्मणस्तु शूद्राया कामादुत्पादयेत्सुतम् । स पारशवेव शवस्तस्मात् पारशव. स्मृतः ॥ ९-१७८. Kullūka's commentary on it runs thus. 'विपन्नस्त्वेष विधिः स्मृतः' इति याज्ञवल्क्यदर्शनात्परिणीतायामेव शूद्राया ब्राह्मणः कामार्थं पुत्रं जनयेत् स जीवन्नेव शवतुल्य इति पारशव. स्मृतः । अयप्ययं पित्रुपकारार्थं श्राद्धादि करोत्येव तथाप्यसंपूर्णोपकारत्वाच्छव-व्यपदेशः ॥ 6) *c* A pun on the word वंश is implied, cf तुहिनकिरणवंशस्थलमुक्ताफलानां etc. चम्पुभारत I. 2; and thereon the commentary remarks 'वेणुषु सौक्तिकोत्पत्तिलोकप्रसिद्धा ।' —*l.* 2 Can we have a danda after किल, and take तस्य कई = तस्य कृति? 7) *l.* 1 महप्पाणं = महात्मभ्याम् 8) *b* सुहअ = सुभगम्, even सुखदम् 10) *a* Better read णव ति = नवा (कृति.) इति —*c* पम्हुसिअ = विस्मृत्य, cf. Hema. VIII iv. 75 विस्नु पम्हुस-विम्हर-वीसरा । 11) *a* Or even अपरमाला, a garland made of any other flower. 12) *l.* 4 खंडपरसु = परशु, an epithet of Śiva.—महमहंत, cf. Hema. VIII. iv. 77-8 प्रसरे पयल्लोवेल्लौ । महमहो गन्धे । —*l.* 8 Rather संसहअ = सञ्चित, the idea is that the sword (मण्डलाप्र) in his hand created the illusion of a row of bees. 13) *l.* 1 जवनिकान्तर is quite usual in Sanskrit. यवनिकान्तर looks like hyper-Sanskritisation.—*l.* 6 Here is perhaps the only वि after an अनुस्वार, otherwise we have वि. 14) *b* Can it be that वितेहि = वृत्तै = वृत्तै, performed? —*l.* 1. Looking at 15 2, here also we may read सुरहि-समभ-समारंभ etc.—*l.* 3 Rather read छप्पअ-रिछोलि-लच्छीणं अच्छीण = षट्पदश्रेणिलक्ष्मीकयो-अक्षणो; and thus we have alliteration too 15) *c* तंबचूड-कोड, bosom or the chest of the cock from which starts its shrill note, *c* reads तम्मचूडकोडं बोलन्त .etc. 16) *c* फुल = पुष्प, see verse I. 35 also. 17) *l.* 6 *a* reads सुहरविअ.—*l.* 7-8 The text uses both the terminations, इ and वि, quite indiscriminately.—*l.* 11 The chāyā is not quite

satisfactory, it may be read thus भरकताराम' महाराजस्य मधुमासावतारवर्धिताम् आत्मनः समृद्धिम् अवतंसयितुमिव आचारं करोति ।, i. e., the भरकताराम is observing hospitality (आचार) towards your Majesty as if in order to crown (अवतंसयितुमिव) its glory which is enhanced by the advent (अवतार) of spring.—l. 13 After this remark of the king, according c, there follows the passage I. 17. 23 to I. 18 (included) and thereafter comes I. 17. 15 to I. 17. 22.—l. 16 जहामिदृ = जहा + इदृ = यथेष्ट may be an illustration of Samdhi-consonant, see Pischel § 353 18) α पद्म-मालिञ्ज = पद्ममालिकम्, पद्मन् an eyelash, it also means a filament of flower.—l. 6 मुमञ्चले = भ्रुकुञ्चले or भ्रुवञ्चले. 19) There is यतिभङ्ग in the last line. 21) b णोङ्ग is connected with रुद् by Vararuci VIII. 7, but with क्षिप् by Hemacandra VIII. iv. 143. 22) c Perhaps there is a pun on the word सारस्वत meaning a stream, or the सारस्वत grammar, or even the worship of सरस्वती 23) b Should we read नालीञ्ज केलीञ्जरा? 24) c सोरहेकणिलञ्ज = सौहृदैकनिलयम्? 26) l. 4 णिद्वाविञ्ज etc. = निघण्टु लोहशालकया etc.—l. 12 ओलंबद्वय = अवलम्बते, supports. 27) l. 16 तं = तत्?—l. 2 The figure of speech is निदर्शना —29) l. 6 This appears to be a well-known saying; compare Daśakumāra-carita, p. 76, l. 9 (Agashē's ed., B. S. S). अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः, इति प्रसूतेषु लोकप्रवादेशु etc.; also समराइच्चकहा, p. 413 (Jacobi's ed., B. I.) सञ्चो खू एस लोयवाधो, जं अचिंतो हि मणिमंतोसहीण पभावो ति ।.—l. 12 = पत्थेसि = प्राथये. 30) The figure of speech seems to be अतिशयोक्ति. 35) d आदेइ = आदत्ते. 36) l. 4 For तरंनिर्ण are we to read तरंणे णं = तरङ्गान् ननु. 39) d महंतुगमाणं = महोद्गमानां —l. 6 देवीए = देव्यै. 41) c Rather कोसो for कोसे, and then construe: सरोजानां कोश स्तनम् अनुकरोति ।.—l. 6 अम्हाणं = अस्मान्; गच्छाम्, पविसाम् etc. appear to be used with the sense of Imperative.

## Yavanikāntara II

1) α तरावलोञ्ज = त्र्यश्रावलोक means 'looking horizontally, with side-glances', cf. Km. II. 1 d. तंसं पुलंतीञ्ज मं ।. c reads तस्सावलोञ्जसभा = तस्यावलोकोत्सुका .—l. 2 चञ्चतो = चर्चन्; पवार्थत = म्लान, cf. Hema. VIII. iv. 18: 'म्लेचो-पव्वायो'. 3) d Also जणइ = जनयति, 'makes the flower of my life fruitful' 4) d असंगो = अशङ्कः, fearless? 8) l. 7 विजंभंत-मञ्जणे has a double meaning, मदन is a kind of plant when construed with Himālaya.—l. 9 कीलासिञ्ज = कीलासुग is an animal kept for pleasure.—l. 15 दमिलमंडभा apparently means 'roundabout way', though the etymology is not clear. It indicates the way of putting things in the fashion of a द्रविड; cf. द्रविडीप्राणायाम in मराठी. 9) c स-रइ = सरति, रखा सह यथा ख्यात् तथा, सरति = सहर्षम्, सानन्दम् —l. 14 विगलिअस = अंसविगलिञ्ज?—l. 25 Perhaps he wants to suggest that he remained silent like a jewelled pillar in the palace-hall.—l. 26 पक्कण, a house of a low-born person, a village

inhabited by savages. पुरोडास=पुरोडास, any oblation, the leaving of an offering, Soma juice, a sacrificial oblation made of ground rice and offered in Kapālas or vessels. Of Course it cannot be given to a low-caste man पंचगव्य=पञ्चगव्यं, the five products of the cow taken collectively. viz., milk, curds, clarified butter or ghee, urine and cow-dung (क्षीरं दधि तथा चाज्यं मूत्रं गोमयमेव च ।).—*l.* 30 छद्गुण=षड्गुण्य, this refers to the six expedients to be used by a king in his foreign policy, namely, 1 सधि, peace or alliance, 2 विग्रह, war; 3 यान, march or expedition, 4 स्थान or आसन, halt, 5 संश्रय, seeking shelter, 6 द्वैध or द्वैधीभाव duplicity; see मनुस्मृति VII 160. सधि च विग्रहं चैव यानमासनमेव च द्वैधीभावं संश्रयं च षड्गुणाश्चिन्तयेत् सदा ॥—*l.* 36 सिलालिङ्ग=सिलालिङ्ग, आलिङ्ग standing for आलिङ्ग?—*l.* 47 उवणाइभ=उपनावितम् 'was ordered to be offered'. 10) *l.* 3 चव, perhaps चव्व also, is an आदेश for कथ, see Hema. VIII. iv. 2.—*l.* 13 पडोहर is explained as गृहपश्चिमाङ्गणम्, देशीना० ६-२२; उपर-अग्ने, however, is not quite clear. The chāyā gives just a suitable rendering. 11) The sense is somewhat obscure. some words are used with a double meaning. 12) Two मात्रास are lacking in the third pāda; perhaps a word like मे or मह is required between अगं and उपर. 13) *a* Rather read सुरही, and the first line may be explained thus The सुरभि (i. e., कामधेतु) bears the red अशोक (i. e., turns red through shame) at the sight of the king (who is superior to कामधेतु in point of benevolence); and the lovelorn (रक्ता) damsel too bears (suffers) sorrow (शोकं) at the sight of the king (whose love she has not yet won).—*b* मोह=मयूख as well as मोह.—*c* can there be a pun here also?. जीवादो=i जीवात् 'from the bow-string', ii जीवात् 'from life', जीवात् निपतति 'falls from life' or 'dies', i. e., 'suffers death pangs'. 14) *l.* 1 संदम्भ-सरणी, the path of literary composition 15) *c* what is the wrong (विषमं) with her that we should know and speak out?—*l.* 6 Obviously विस्संभदा=विश्रम्भता is doubly abstract, or it may be rendered as विश्रम्भदस्थानम्. 20) *l.* 7 कवलिका=कवलिका, a piece of cloth over a sore or wound, a bandage; here it appears to signify something like a cloth-bag for books. 22) *l.* 1 गम=ग्राम means 'a number of notes, gamut'.—*l.* 2 गुण=virtue, as well as string—*l.* 3 Are we to read गणित्त्वगुणे, Voc., qualifying विपंचिह? अमितगुणायाम् अस्याम् अतुरागयन्ती (=अतुरागं कुर्वती), attaching yourself to this lady possessed of innumerable गुणः (—also singing after this lady.).—*l.* 4 परिवादिनी=lute, as well as slanderer. 23) *ll.* 1-2 have a metrical ring here and there. 32) *l.* 7 अत्रगद्दो is to be understood with -वरिसाणं च. 33) *l.* 4 गिडुका=गिडुका, see Hema. VIII. iv. 55.—*l.* 13 What event विदुषक has in view for



the term सूत्र is not quite explicit. perhaps he thinks that he would get an explanation why तमालिका carried a statue this morning (II. 9. 5), or why the Queen arranged the singing entertainment without inviting the King (II 15. 10).—l. 31 सालभञ्जिकाए = शालभञ्जिकायाम्.—l. 35 कर्हि = कुत्र —l. 39 होउ or होदु would be the normal reading. 34) l. 1 Either the subject भवं (= भवात्) is understood, or read वदसि—l. 5 दक्षिणदाए = दक्षिणतया, दाक्षिण्यता is doubly abstract; पाविहिद् = प्राप्स्यति

### Yavanikāntara III

4) l. 35 Rather सहस्सहुत्तं. 5) l. 3 Rather अदिकामिआ = अतिकमिता. 6) The verse may be construed thus. सुदु सहेन नाथ (i. e., moon)-विरहेण उत्तमनशीलायाः रात्र्या देहोष्मणा इव उडुमौक्तिकचूर्णपूर्णा बालप्रवालशयनीयनिभा सुदुला सा संभ्या म्लायति खलु । 8) d काकोलः इव 'dark as the raven'<sup>2</sup>, rather तामिस्र-मंडलमिणं णिप्फंदमप्फंदए. 9) l. 3 थलीसर = स्थलेश्वर, a tutelary god presiding over some particular spot. 11) a मज्झेणहं = मध्येनम्. is an अव्ययीभाव compound 12) लाज is Mas., so लाजा इव्व —l. 10 मा करेहि etc. has a metrical ring.—l. 13 Can it be हिअवावहारेण?, as it stands, it can be equated with हृदयावधारणे, 'while I was trying to know his mind'. 19 b पारेदि = शक्नोति, see हेम° VIII. iv. 86.—d गरिअ = मृत. 20) a पअलिआ = प्रगलिता or प्रचलिता. 23) d Read विचरणं = संचारः; and the two lines may be rendered thus: 'That the two (i. e., the moon and the deer) should unite in friendship is in the fitness of things (because both of them are your enemies, being defeated by you), but that they (your vanquished foes) should move at large in your presence is a shameless affair on their part.' 24) a The reading विबणेण would do; विम्बनेन गण्डरेखां चुम्बन्, i. e., 'kissing her beautiful cheek by getting yourself reflected in it'. विम्ब or विम्बक also means reflection विम्बं फले विम्बिकाया प्रतिविम्बे च मण्डले । विश्व —d Better 'होसि = भवसि for होमि; the line then may be rendered thus: 'Pray tell me what righteous deeds have you performed in your former birth, so that you should be so (i. e., should have the pleasure of doing the aforesaid acts)?'; this reminds us of a line of Bhartrhari: तन्मे ब्रूहि कुराज कुत्र भवता किं नाम तप्तं तप. ।

### Yavanikāntara IV

1) a सहीए = सख्या.—l. 1 विषुव is the equinoctial point. This play has the back-ground of the वसन्त season, and the author has specifically mentioned the चैत्रानिल (I. 24). So विषुवोत्सव is a festivity connected with a day when sun enters the vernal equinox, say about the 20th of March. Apparently the संवत्सर is चैत्रादि. During this festivity, it is suggested in the play, the imperial king holds

something like a Durbar and the feudatories pay respects to him. 2) *a* सुहाराओ = सुखराग, and the lengthening of the vowel is metris causa? 4) *d* एवं तिहुवण-सुहअ = एतं त्रिभुवनसुखद? 6) *a* of निश्वासान्ध इवादर्शश्चन्द्रमा न विराजते । Rāmāyana.—*d* Read [लहिअ] for [लहइ], the line means. 'The branch of अशोक in the form of the East has put forth flowers having received the touch of the feet of उषस्', of the poetic convention पादाघातात् स्त्रीणाम् अशोक. विकसति । 8) *a* अच्छावलम्बमाना चूडा यस्य तादृश सुकुटक. । 9) There is यतिभङ्ग in the first three lines—*a* हेडिह्लाअत = अधस्तनीभवत्स्वर्गाणा—*b* Should we read व for वि?—*bc* Compare बाह्योद्यान-स्थितहरशिरश्चन्द्रिकाधौतहर्म्या, and यत्र स्त्रीणां हरति सुरतग्लानिमङ्गलुकूल सिप्रावात प्रियतम इव प्रार्थनाचाटुकारः । मेघ. 7, 31, also रघु. VI. 32-34 10) *a* The chāyā श्रवणोपरिभवत् presumes a reading like संवणोवरिल्लं, सवणोव्वलंत = श्रवणोद्वलत्, or it is a wrong reading for सवणोज्जलंत = श्रवणोज्ज्वलत्. 11) *a* Compare सौहातिको यस्य भवत्यगस्त्य । रघु. VI. 61.—*d* Note the usual यति is violated. 12) *d* मणद्धरनाथ is apparently the पाण्ड्य king, of चम्पूभारत III. 38-9 and the remarks of the commentary of रामचन्द्र 13) *a* आलोहजंत-?—*d* Should we read विवई for णिवई?—*l*. 2 We want कुंकुमंगराओ अगराओ 17) *d* Read better तत्तिलो for तत्तिल्लो, and it stands for तत्पर. 20) *b* चित्ररत्नं or चित्ररचनम् 21) *a* वरवरण = choosing of husband? Construe निजगृहे यस्य नाम श्रुत्वा चण्डासि. ... करं संगरं विना एव शत्रुसैन्ये उत्सजे (सति) वरवरणसमारम्भजृम्भितेन संभ्रमेण युक्तानां स्वर्गाङ्गानां सलिललिपि (स्वेदकणमाला एव) अङ्गालंकारलक्ष्मी भवति किल । 25) *l*. 6 अतेउरं णाइदो = अन्त.पुरं नायितः 27) *l* 7 Context requires रुदिता for सुदिता—*l*. 10 संगमिआ = संगमिता; rather भर्त्रे for भर्तुः in the chāyā—*l* 19 Rather °पादैः क्षपन्ति is the chāyā. 28) *b* °गणो सचओ, that would correspond to other Nominatives in that verse—*c* सोआई = श्रोत्रे—*l*. 16 °सागरालङ्करण in the chāyā?—*l*. 43 Read the chāyā °संभवाया किमन्यत् पुनर्देव्या 29) *l*. 1. The chāyā presupposes तद् वि एत्तिअ होउ । 29) *d* स्पृहा of the chāyā presupposes चिह्न in Prakrit. 30) *d* Either चिर वहुउ भारई-मंगलं = चिरं वहुत भारती-मङ्गलम्, i. e., 'Let or may the blessings of Sarasvatī flow for ever.', or चिरं हवउ भारई मंगलं = चिरं भवतु भारती मङ्गलम्, i. e., 'Let or may the Speech fare well for long'.

## APPENDIX

### REMARKS AND EXTRACTS ON SATTAKA AND NĀTIKĀ

The नाट्यशास्त्र of Bharata (XVIII. 2-3) does not mention सट्टक, nor is it specified in describing the Nātikā (XVIII. 58-60) —The अग्निपुराण, of uncertain date, mentions सट्टक (338. 2) as one of the various types of drama.—Neither the दशरूपक of धनंजय (10th century A. D.) nor its commentary by his contemporary धनिक makes any reference to सट्टक.

अभिनवगुप्त (close of the 10th century A. D.) refers, in his commentary on the नाट्यशास्त्र of भरत, to सट्टक more than once: उक्तव्याख्याने तु कोहलादिलक्षिततौटकसट्टकरासकादिसंग्रहः फलं नाटिकायाः उदाहरणत्वादिति । (नाट्यशास्त्र Vol. II, p. 407, G. O. S., LXVIII, Baroda 1934), and अत एव न दशसंख्याविभागार्थं येन सट्टकादीनां त्यागः स्यात् । (Ibid. p. 408). The description of नाटिका is given by him on p. 435, and is quoted below.

हेमचन्द्र (1089-1172 A. D.) refers to सट्टक in his काव्यानुशासनम् thus: पाठ्यं नाटकप्रकरणनाटिकासमवकारेहासृगडिमव्यायोगोत्सृष्टिकाङ्कप्रहसनभागवीथीसट्टकादि । (८-३) तथा च नाटकादीनि वीध्यन्तानि वाक्यार्थाभिनयस्रभावानि भरतमुनिनोपदर्शितानि, सट्टकश्च कैश्चित् (p. 432, ed. R. C. Parikh, Bombay 1938), further on p. 444 we have a quotation विष्कम्भकप्रवेशकरहितो यस्त्वेकभावया भवति । अप्राकृतसंस्कृतया स सट्टको नाटिका-प्रतिम ॥ इति, and the विवेक commentary runs thus: सट्टके च नाटिकायामिष रतिफलं वृत्तं व्युत्पाद्यते । एवं नाटकादीनां स्वरूपं तत्फलं च दर्शितम् । तच्छरीरभूतसंघिसंध्यज्ञादिलक्षणविस्तरस्तु भरतादेवानसेयः ।

रामचन्द्र and गुणचन्द्र (middle of the 12th century A. D.), the pupils of Hemacandra, do not include सट्टक in the 12 types of dramas described by them; but there is a casual remark in their commentary: कियतोऽपि लक्षणविधावभिप्रेतस्य, तेन कोहलप्रणीतलक्ष्माण साट्टकाद्यो न लक्ष्यन्ते । लक्षणीयबाहुल्येऽपि हि यावत्येव भागे लक्षयितुः श्रद्धा तावानेव लक्ष्यते । Specifying other रूपकस, there is a quotation like this on p. 213: विष्कम्भकप्रवेशकरहितो यस्त्वेकभावया भवति । अप्राकृतसंस्कृतया स सट्टको नाटिकाप्रतिम ॥ (नाट्यदर्पणम् I, pp 25-26, G.O.S. XLVIII, Baroda 1929).

The भावप्रकाशनम् (G. O. S., XLV, Baroda 1930) of Śāradā-tanaya (c. 1175-1250 A. D.) refers to सट्टक which is considered to be one of the so-called उपरूपकस. It is interesting to note that in some

places the reading सट्टक shows variant readings तोटक and नाटक (p 180, l. 12, p. 181, l. 1). In this context some extracts from the Introduction (pp 52-3) may be given here. "The systematic treatment of all the twenty kinds of Uparūpakas, however, is found only in the Bhāvaprakāśana. The list of seventeen Uparūpakas, as supplied by the Agnipurāna, cannot be considered as very early as the Purāna itself contains quotations from the Dhvanyāloka and displays remarkable similarity with the Bhoja's theory of Śingārāśasa. Considering all these facts we can conclude for the present that these Uparūpakas were unknown when the Nāṭyaśāstra was composed, but originated before the time of Dhanika, and probably Kohala was responsible for inventing these Uparūpakas. Among the lists of Uparūpakas supplied by several writers beginning from Dhanika to Viśvanātha the heaviest is perhaps that of Śāradātanaya who mentions two lists each having twenty names (pp. 221, 8, 255, 1). But in the first list Saṭṭaka has an independent place while Bhāna is omitted and in the second list which seems to be more accurate Bhāna is mentioned instead of Saṭṭaka as the latter is included in the Nāṭikā." "Saṭṭaka also is mentioned here as a different form of Nāṭikā (p. 244, 15), but once again this subject is brought for discussion at the end of the section dealing with the Uparūpakas (p. 269, 1). Here following Bhoja Śāradātanaya gives the Saṭṭaka an independent place thereby increasing the number of Uparūpakas." The relevant passages may be given here. After the description of the नाटिका, we have the following lines on p. 244 सैव प्रवेशकेनापि निष्क्रमेण विना कृता । अङ्कस्थानीयविन्यस्तचतुर्थवनिकान्तरा । प्रकृष्ट-प्राकृतमयी सट्टकं नामतो भवेत् । In another context, after a remark ते नृत्यभेदाः प्रायेण संख्यया विंशतिर्मता (p 255), the सट्टक is thus described on p 269 : सट्टकं नाटिकाभेदो नृत्यभेदात्मक भवेत् । कैशिकीभारतीयुक्तहीनरौद्रसादिकम् ॥ सर्वसधिविहीनं च नाटिकाप्रतिरूपकम् । शूरसेनमहाराष्ट्रवाच्य-भाषाधिकल्पितम् ॥ अङ्कस्थानीयविच्छेदचतुर्थवनिकान्तरम् । छादनस्खलनभ्रान्तिनिवृत्तवादेरसभवान् ॥ न वदेत्प्राकृती भाषां राजेति कतिचिज्जगुः । मागध्या शौरसेन्या वा वदेद्वाजेति केचन ॥ नाटिकाप्रतिरूपं यद्विशेषो रूपकस्य तत् । सट्टकं तेन तस्याहुर्भाषां तां प्राकृतीं परे ॥ राजशेखरकृतं तद्यथा कर्पूरमञ्जरी ।

The नाटकलक्षणरत्नकोश (ed. Dillon, London 1937) of Sāgarānandin (c. 13th century A. D) describes सट्टक thus on p 133 अथ सट्टकम् । तच्च नाटिका-[pp. 113-4] प्रतिरूपकम् । कैशिकी-भारतीप्रधानम् । रौद्रवीरभयानक-बीभत्समवमर्षासंधिद्वयम् । यथा कर्पूरमञ्जरी । अन्तर्धमनिकान्तम् । यथाङ्के यमनिकयावच्छेदा भवन्ति तथात्रापि । शौरसेनीप्राच्यामहाराष्ट्रीयुक्तम् । लीवद्राशोऽपि प्राकृतपाठः । यद्यपि बादरायणप्रमृतिभिरुक्तं राज्ञ-संस्कृतपाठः कार्योत् प्राकृतपाठः । तत्र रूपकमेवेदं कार्यमिति राज्ञापि प्राकृतपाठः कर्तव्यः । In another context (p. 90), about the language of the सट्टक, there is a remark: सट्टके लीप्रधानत्वाद् रूपकस्यातुरोधतः । नृप लीवत्पठेदेष पाठस्य नियतो विधिः ॥

The प्रतापरुद्रयशोभूषण (ed. K. P. Trivedi, Bombay 1909) of विद्यानाथ (1st quarter of the 14th century A. D.) mentions ten रूपक in which सट्टक is not given any place; so the commentary रत्नापण remarks thus on p. 101. दश रूपकाणीति । नाटिकाराष्ट्रकारीनामत्रैवान्तर्भावदिति भाव । तत्प्रकारस्तु दशरूपके द्रष्टव्यः ।

The साहित्यदर्पण (ed P V Kane, Bombay 1923) of Visvanātha (between 1300-1384 A. D.) includes सट्टक in the list of 18 उपरूपक (VI. 4-6), and it is described thus (VI. 276-7). अथ सट्टकम् । सट्टकं प्राकृताशेषपाठ्यं स्यादप्रवेशकम् । न च विष्कम्भकोऽत्र प्रचुरश्चाद्भूतो रसः ॥ अका जवनिकाख्याः स्युः स्यादन्यत्राटिकासमम् । यथा कर्पूरमञ्जरी ॥

The definition of नाटिका is thus given by the नाट्यशास्त्र (XVIII. 58-61). प्रकरणनाटकभेदादुत्पाद्यं वस्तु नायकं नृपतिम् । अन्तःपुरसंगीतरुक्म्यामधिकृत्य कर्तव्या ॥ स्त्रीप्राया चतुरङ्गा ललिताभिनयात्मिका सुविहिताङ्गी । बहुचतुर्गीतपाठ्या रतिसभोगात्मिका चैव ॥ राजोपचार- (v. l. कामोपचार-) युक्ता । प्रसादनक्रोधदम्भ- (v. l. शृङ्गाराभिनयभाव-) संयुक्ता । नायकदेवीदूती-सपरिजना नाटिका ज्ञेया ॥ [अन्तर्भावगता ह्येषा भावयोरुभयोर्यतः । अत एव दर्शयानि रूपाणीत्युचितानि वै ॥]. The commentary of Abhinavagupta is interesting and deserves to be noted, it runs thus. प्रकरणनाटकाभ्यां भेदात् लक्षणान्यत्वान्नाटिका ज्ञेयेति दूरेण संबन्धः । उत्पाद्यं वस्तु चरितं च नायकं च नृपतिम् अन्तःपुरकन्यां संगीतशालाकन्यां वाधिकृत्य प्राप्यरत्नेन अभिसंधाय कर्तव्या । स्त्रियः प्रायेण बाहुल्येन यत्र । चत्वारोऽङ्गा । यस्याः कस्याश्चिदवस्थायाः सरसोऽवस्थासमावापः कार्यं इति यावत् । ललिताभिनयात्मिकेति कैशिकीयं ब्रह्मेत्यर्थः । सुष्ठु पूर्णतया विहितानि चत्वार्यपि कैशिक्यङ्गानि यत्र । 'अङ्गात्रकण्ठेभ्यः' इत्यत्र स्वाङ्गविशेषणाभावात् षीष् प्रयोगः । एतदपि न मुनित्रयमतमित्यनादृत्यमिति त्वन्मे । रतिपुरस्सरः सभोगो राज्यप्राप्त्यादिलक्षण आत्मा प्रधानभूतं फलं यस्याम् । अत एवाह राजगतरूपचारैः व्यवहारैर्युक्ता, अन्या चेदुद्दिश्य तत्र व्यवहारः, तत्पूर्वनायिकागतैः क्रोधप्रसादवक्षन्नैरवश्यं भाव्यमिति दर्शयति प्रसादनेति, आर्यातुरोधात्क्रोधस्य पश्चात्पाठः ॥ ननु यस्याः क्रोधो भवति सा न काचिदुक्तेत्याशंक्याह नायकेति । नायकस्य येयं देव्यावा नायिका तथाभिलषितनायिकान्तरविषये दूतीकृतं सपरिजनं परिजनसमृद्धिर्यस्याम् । एतदुभयप्रधानं सर्वं तत्रेत्यर्थः । अन्यत्सध्यङ्गादि सर्वं तत्रेत्यर्थः । अन्यत्सध्यङ्गादि सर्वं पूर्यवदेव । तत्रैकानायिका तावद् व्याख्याता भवति । षट्पदेयं नाटिकेति सप्रहाणुसारिणो भट्टलोहटायाः । श्रीशङ्करस्तु अयुक्तमेतदित्याभिधायानुप्रधेति व्याचष्टे । तथा हि देवी कन्या च ख्याताख्याताभेदेन द्विधेति । षण्टकादयस्त्वाहुः— नायको नृपतिरित्येताः नानात्रं नाटकाः ननुपजीविनः च ये प्रख्यातत्वमपि तद्वेदद्वयादन्वेऽष्टाविति षोडशभेदा इति । नायको नृपतिरिति ये प्रथमा पठन्ति तैर्देव्याः ग्राह्यैकवाक्यतायां तूभयस्य कार्यम् । अन्ये प्रथममार्यार्थं पृथगेव च वाक्यं योजयन्ति प्रकरणभेदात्प्रकरणलक्षणांशात् उत्पाद्यं वस्तु नाटकलक्षणांशाच्च नृपतिर्नायकः स्थिते यत्रेत्यभिप्राये नाटकैवंभूतेति ॥ अन्ये तु प्रकरणनाटकभेदात् नाटिका भिद्यते नाटकशब्देनाभिनेयं रूपकमात्रं तस्यां सौकुमार्यप्रदर्शनाय स्त्रीत्वेन निर्देश इति प्रकरणिकापि सार्थवाहादिनायकयोगेन कैशिकीप्रधाना लभ्यत इत्याहुः ॥

The दशरूपक (III. 43-48) defines Nāṭikā thus: लक्ष्यते नाटिकाप्यत्र संकीर्णान्यनिवृत्तये । तत्र वस्तु प्रकरणाजाटानायागो नृप ॥ प्रख्यातो वीरललितः शृङ्गारोऽङ्गी सलक्षणः । स्त्रीप्रायचतुरङ्गादिभेदकं यदि चेप्यते ॥ एकरिच्यङ्गपात्रादिभेदेनानन्तरूपता । देवी तत्र अवेज्येष्टा प्रगल्भा नृपवंशजा ॥ गम्भीरा मानिनी कृच्छ्रात्तद्वशात्संगमः । नायिका तादृशी मुग्धा दिव्या चातिभनीहरा ॥ अन्तःपुरादिसंबन्धादासञ्जा श्रुतिदर्शनैः । अतुरागो नवावस्थो नेतुस्तस्यां यथोत्तरम् ॥ नेता तत्र प्रवर्तत देवी-

त्रासेन शक्ति । कैशिवयज्ञैश्चतुर्भिश्च युक्ताङ्कैरिव नाटिका ॥ My friend Dr. A. M. Ghatage expects the reading एकद्वित्र्यङ्गपात्रादि etc, and thus he would remove the possibility of variation in the number of the acts of a Nāṭikā.

The साहित्यदर्पण describes नाटिका thus (VI. 269-72) नाटिका क्लृप्तवृत्ता स्यात्स्त्रीप्राया चतुरङ्गिका । प्रख्यातो धीरललितस्तत्र स्यान्नायको नृप ॥ स्यादन्त पुरसबद्धा सगीत-व्याघ्रताथवा । नवानुरागा कन्यात्र नायिका नृपवंशजा ॥ सप्रवर्तेत नेतास्या देव्यान्नासेन शक्ति । देवी पुनर्भवेज्येष्ठा प्रगल्भा नृपवंशजा ॥ पदे पदे मानवती तद्वश सगमो द्वयो । वृत्ति स्यात्केसिकी स्वल्पविमर्शा संघय पुन ॥.

Turning to Sattakas themselves, Rājasekhara (c 900 A. D) uses the term more than once in his कर्पूस्मजरी (ed. Konow, Cambridge, Mass. 1901). सट्टअ णच्चिद्वं । (p. 4), कधिद जेव छइछेहिं । सो सट्टओ ति भण्णइ दूर जो णाडिआइ अणुहरइ । किं उण पवेसविक्खंभंकाइं केवलं ण वीसति ॥ (विचिन्त्य) ता कि ति सट्टदं परिहरिअ पाउदबंधे पउत्तो कई । (p. p 4-5) ; चंडवालधरणीहरिणंको चक्कवट्टिपअलाहणिमित्तं । एत्थ सट्टअवरे रससोत्ते कुंतलाहिवसुअ परिणेइ ॥. The *chāyā* gives साटक as its Sanskrit equivalent and even शाटक is used by the MS of शृङ्गारमजरी The commentators quote a definition of Sudhākara सैव प्रवेशकेनापि विष्कम्भेण विना कृता । अङ्कस्थानीय-विन्यस्तचतुर्जवनिकान्तरा ॥ प्रकृष्टप्राकृतमयी सट्टकं नामतो भवेत् ।.

The following casual references to सट्टक in the रम्भामजरी (Bombay 1889), besides the verse quoted in the Intro, may be noted here. सट्टकं माश्रित्य (p 8); नट-ता कि पयोजणविसेस पडिवज्जिय एस सट्टयप्पबधबंधंघण्णारभो । (p. 10); the word is used in two more places where the passages require slight emendation as shown in square brackets. शार्दूलविक्रीडित [विक्रीडितं] सट्टक (v. 7 शाटा)-बन्धमधिकृत्य । (p. 7), and सदेशसट्टय [सदेश-पट्टयं] दाइय etc. (p. 33).

What Rudradāsa has to say about Sattaka, we get at चदलेहा I. 4. 10-5. 1.

Further I could spot some remarks about Sattaka in the आनन्दसुन्दरी of घनश्याम (middle of the 18th century A D) अत्थि एत्थ आणदसुंदरीणामहेअं तारिक्खं सट्टअ तं जेव्व इमास्सि महासमाए जोगं । वि०-पाउडं खु त सव्वं । सू०-अदो जेव्व सट्टअ ति भण्णज्जइ । वि०-को णु खु तस्स कई । सू०-को अण्णो पुराअणकईण वि दुक्करम्मि सरस्सईभासाणिब्रंघणम्मि राअसेहरकइणो पर णिउणो । वि०-अवि सो महरट्टचूडामणी घणस्सामकई । (B. O. R. I., ms. p. 2). On this passage the commentator Bhattanātha remarks thus: अनेन सर्वप्राकृतं सट्टकमिति स्पष्टमुक्तं भवति । तथा चाहुराचार्या । सैव प्रवेशेन विना विष्कम्भेण विना कृता । अङ्कस्थानीयविन्यस्तचतुर्जवनिकान्तरा ॥ प्रकृष्टप्राकृतमयी सट्टकं नामनामतः । सैव नाटिकेवेत्यर्थ इति ।.

Turning to epigraphic records, the Barhut Inscriptions (c 200 B. C.) have a line like thus: साडिक-संमदं तुरं देवान । and it accompanies bas-relief which represents a dancing scene. Some read it *sādika*,

*sādikaśa*. It is translated thus 'The jovial ravishing music of the gods, joyous with dancing'. Barua and Sinha have a note on it thus "Hoenle No 14-translates 'Music of the gods, gay with dancing' *Sādika* may be taken to be a somewhat irregularly formed equivalent of Sk *Sārika*, a kind of dramatic performance, applicable to the dancing of apsarasas Sk *Sārika* means gambling with dice (Tawney) *Sammada* is both an adjective 'gay' and a substantive 'gaily' Here it forms a compound with *sādika*. *Turam* = *tūryam*, musical instrument, music It is also likely that the three words *sādika*, *sammada* and *tura* refer respectively to three groups of dancers, singers, and players on instruments as seen in the amusement-scene below which the label stands. Hultzsch [refs. omitted] translates 'the music of the gods, which gladdens by (i. e., accompanied with) acting' *Sāṭaka*, a *nāṭaka-bheda* (Bharata-Nāṭya-Śāstra)". (See Barhut Inscriptions, p. 48, Calcutta 1926).

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## सदसूई

This Glossary gives a few important words which deserve the attention of the students of Prākṛit vocabulary. Some difficult words with their meaning are also included.

अच्छरीर्षं I. 28. 4  
 अच्छेरं II. 6. 1  
 अञ्जुत्त (आर्यपुत्र) I 24 1  
 अदिहि (अतिथि) I. 8*d*.  
 अदोपर (अत परम्) IV. 28. 45  
 अपुत्र III. 4. 12  
 अच्य (आर्य) I. 13. 2  
 अच्युत्त (आर्यपुत्र) I 22. 6  
 अवगह, draught, II. 32. 3  
 अहव II. 4. 1  
 अंकण II. 9. 3  
 अंकपाली, embrace, III 7*b*  
 आढत्त (आरब्ध) I. 34.1, IV. 25. 4  
 आरद्द IV 10*a*  
 आलिंद *m*, a raised place or terrace  
 for sleeping upon, I. 5. 4  
 हृत्ति II. 8. 16  
 हृत्थिभा I. 26. 13  
 उज्जुर्षं II. 8. 15  
 ओदार (भवतार) I 17 12  
 कण्णोउर (कर्णपूर) II. 10*a*  
 कदुभ II 12. 3  
 कवण, sling, II. 9. 33  
 कंसत्ताल (कांस्यताल), a cymbal, I 4. 2  
 कारक्खर (कारस्कर *m*), name of a poisonous  
 medical plant, I. 5. 3.  
 किसल (किसलय) I. 21*a*, III. 5*c*  
 कीस III. 4. 14  
 कीसुभ (किंशुक) I. 25*b*  
 कुज्ज III 24. 4  
 कुण्णते IV. 13*b*  
 कुह (कुत्र) II. 33. 20  
 कुह, the new moon, I. 80*b*  
 खुरली, military exercise, practising  
 archery, II. 22. 8

गज्जं (ग्राह्यम्) II. 10*d*  
 गण्हिअ I 24*c*  
 गदुअ II 9 35  
 गंगेभ (गान्धेय), gold, I 17 3.  
 चचलीअ IV 6*b*  
 चदिमा (चन्द्रिका) III. 19. 1  
 चदिभा (चन्द्रिका) IV. 4*c*  
 चदोज्जभ, a kind of lotus that blooms  
 at moon-rise, III. 4 6, III.  
 16*a*  
 चामल (चामर), I. 20*d*, IV 5*b*  
 चुक (for प्रमाद) IV. 15*d*  
 चोद्दह II 6*d*  
 छद्दलण I. 26 12, 16  
 छित्त (क्षिप्त) II. 7*d*  
 छुहा IV 29*d*  
 छोल्लण (तक्षण), trunming, IV. 22*b*  
 जाला II 8*a*  
 जीहा (जिह्वा) I. 6*d*  
 गिडाल I. 41*b*  
 गिहित्त II 9 42  
 तस्सि (for तस्याम्) III. 4. 17  
 तंबोल (ताम्बूल) IV. 26. 15  
 ताला II. 8*b*  
 तुण्हि II 9. 11  
 थेर (स्थविर), Brahman, I. 4*a*, IV.  
 19*d*  
 थोर (स्थूल) IV 19*b*  
 दन्धिअण II. 13*a*  
 दम्मिल IV. 24  
 दलिह (दरिद्र) IV. 19*c*  
 दता (= ददत्.) IV 5*d*, also IV. 14*a*  
 दंतो (ददत्) II. 12*b*  
 दिअह I 25*c*  
 दीहर (दीर्घ) II, 10*a*



- दुग्धुष्ट, an elephant, III. 3. 2  
 देव्य (दैव), fate, I. 18*d*  
 धीदा (दुहितृ) I. 17. 14  
 पडीर (पटीर), sandal, I. 19*c*  
 पटुमराभ II. 9. 35  
 पल्लत्थ (पर्यस्त) I. 17. 10  
 पचमराभ, one of the Rāgas or musical modes, I. 5. 3  
 पाभड (प्राकृत) I. 11*d*, also 12*a*  
 पाडिक II. 9. 24  
 पादवीडं IV. 20*b*  
 पारसव (पारशव) I. 5. 5*f*, see Notes  
 पावीठ (पादपीठ) IV. 8*d*, IV. 16*a*  
 पाहुड II. 33. 17  
 पाहुद (प्राशृत) I. 27. 18  
 पिक्वर (पीवर), abounding with, I. 4. 3  
 पुढम (प्रथम) I. 24*a*  
 पुरत्तो III. 9*a*  
 पुरिल्लो (for पुरतो) III. 4*a*  
 पुरुव II. 15. 2.  
 पुरुवं (पूर्वम्) I. 26. 1, I. 33. 2, I. 37. 2  
 पुरुस II. 8. 9  
 पुव्व I. 31*d*.  
 पूभा (पुत्री) IV. 26. 44  
 पेक्खेती II. 9. 8  
 मेरंत II. 15. 13  
 पोमराभ I. 28*b*, II. 9. 41.  
 फंस III. 12. 14, III. 13*b*  
 फास II. 12*b*  
 बलामोडि D, force, I. 12. 6.  
 बुहप्पह् II. 9. 30  
 भद्दा (भर्ता) IV. 27. 13  
 भसल (भ्रमर) I. 22*a*  
 भिड (भृगु), the level summit of a of a mountain, I. 24*b*  
 भुमभा II. 1*c*  
 मऊह II. 9. 37  
 मणोज्ज II. 18. 1  
 मत्त (मात्र) I. 5. 5  
 मरंद (मकरन्द) I. 6. 4, I. 22*d*, II. 2*a*  
 मिक्व I. 39. 3  
 मुरव (मुरज), a drum, I. 4. 2  
 मुहल (मुखर), noisy, I. 15*d*  
 मोभ (मोच *m*), a plantain, banana fruit, I. 5. 3  
 मोह (मयूख) I. 28*a*  
 वच्छोम (वेदभं) IV. 6. 5  
 वलक्ख, white, III. 14*d*  
 वल्लही (वलभी) IV. 26. 25  
 विभासर (विकस्वर), blooming, I. 21*c*  
 विहा [विजा] (विद्या) I. 27*b*, I. 32*d*  
 विसंकड, dreadful, III. 3. 3  
 विसुवोसव IV. 1. 1  
 विसुसव IV. 27. 10, IV. 28. 22  
 वेल्लुरिभ II. 20. 1  
 सह (सदा) IV. 19*c*  
 सहभ (सचिव) II. 4*b*  
 सहभ I. 5, see Appendix and Intro.  
 समर (शबर) II. 9. 26  
 सर (स्सर) IV. 7*b*, 17*b*  
 सरदिहु II. 8. 12  
 सहस्सहत्तं (सहस्रकृत्वः) III. 4. 35  
 संके (शङ्के) IV. 4*a*  
 संदब्भ (संदर्भ *m*), a literary or musical composition, I. 5. 6, I. 12*c*  
 संदाणिभ, bound together, tied, III. 4. 12  
 संदाव (संताप) III. 4. 30  
 सारिच्छ I. 41*d*.  
 साला (शलाका) I. 26. 4  
 सिहिणअं I. 41*a*, II. 3*a*  
 सिखल (शङ्खला) IV. 26. 3  
 सुप्पहाअं (also °हादं) IV. 2. 1  
 सेवेहुं IV. 4*d*.  
 सोत्त (स्रोतस्) I. 26*c*.  
 हज्ज (हार्य) III. 19*d*.  
 हिज्जो (घा) IV. 25. 6, IV. 26. 20

## Corrigenda

Readers are requested to make some corrections from the correct readings that are given below. According to the Yavanikāntaras they are divided into four paragraphs, and references are to verses and successive lines. The correct readings from the Prākṛit text are printed in black and those from the chāyā in ordinary types.

I. 4. 2 **संणहि°**. 5. 4 बाह्यालिन्दैदि, 12. 4 **खंडपरसु-**, 12. 9 जालक्रीड°, 13 3 सज्जयताम्, 15c **तंबचूड-**; Page 8, head line चंदलेहाए, 17 5 ककुम्मुखा, 18. 6 बन्दुम°, 23c **चिहुरआ आणंद**; 27. 19 **संणिहि**, Page 16 head line चदलेहाए, 36. 2 प्रेम[पर]वशे; 38d °वीथीवासाः, 39c आलक्ष्यमाणका°, 40b **संणिवाआ**; 41b **अणुसरइ**; 41. 6 **अणुगणिहउं**.

II. 4b सचिववरो, 4d **संणद्धो**; 4d संनद्ध, 9. 33 रज्ज; 9 48 **संणाह**; 11b पक्षपातधुताम्; 15b माकन्दस्यन्द°, 15. 4 सखीत्वे; 33d °भोगो [इव] भवति, 33. 20 **संणिहिम्मि**; 33. 23 **संणिहाविआ**; 33. 28 असंणिहिद्; 33. 34 भिन्दि, Page 44, foot-note 8 chāyā, 8 M बिन्धि, K भिन्द.

III. 3a सकलासु भविष्य°, 3d **संणाह .पओसएणं**; 3d प्रदोषकेण; 4. 35 दुस्सहैः तै°; 5a °चरणमेकं कमपि, 6b **उत्तम्मिरीअ**; 8d काकोलमिव (and omit the v l. of M); 9b विस्तारवाञ्छि°, 9. 5 ऐलु, 10a **अग्गदो**; 11c **मज्झेणहं**; 11c मध्येनभ, 12. 8 हृदयाभिर्गल्लै; 12. 12. युक्तमुपचारा°, 12. 14. **पलआणल**, 13a **विलोल**; 14. 2 चन्द्रोद्द्योत°; 16c; उद्वेल्लत्त°; 16. 2 चन्द्रोद्द्योत, 19. 1 चन्द्रिकोद्द्योतम्, 21. 1 चन्द्रोद्द्योते, 23d **विचरणं**.

IV. 5a वीजयन्तीनां, 5b **विच्छोलिअग्गा**, 6d **पुव्वासासोअ**; 9a **महाकाल-**; 10. 1 तु; 11. 1 Remove Danda after **एसो**; 13c दिक्कचक्रवालान्, 20. 2 **संणाहो**; 25. 6 °मानापितो; 27. 10 संगता.

## BY DR. A. N. UPADHYE

1. *Pratyaśāraṅga* of an Unknown Ancient Writer. Prākṛit Text edited with Introduction, Translation, Notes with copious Extracts from Haribhadra's Commentary, and a Glossary. Second Ed., Revised and Enlarged, Crown pp. 96, Kollhapur 1931.

2. *Pratyaśāraṅga* of Kunda-kunda. An authenticative work on Jaina ontology, epistemology, etc. Prākṛit text, the Sūtrikā commentary of Amṛtānanda and Jaina-Hindi exposition by Pundit Hemuraj. Edited with an English Translation and a critical Glossary, Introduction, etc. New Edition, Published in the Rāyachaudia Jaina Śāstramālā vol. 9, Royal 8vo pp. 16+132+376+161, Bombay 1933.

3. *Pratyaśāraṅga-prākṛit* of Yo-jindudeva. An Apabhraṃśic work on Jaina Mycicism. Apabhraṃśic text with Various Readings, Sanskrit Tīkā of Bṛhadadeva and Hindi exposition of Durlabharaj, also the critical Text of *Yogasāra* with Hindi paraphrase. Edited with a critical Introduction in English. New Ed. Published in the Rāyachaudia Jaina Śāstramālā vol. 10, Royal 8vo pp. 121+121+396, Bombay 1934.

4. *Vaiṣṇavācārī* of Jaiśānukamand. A Sanskrit Prame-kāvya of a 6th century. Edited for the first time from two palm-leaf MS. with Various Readings, a critical Introduction, Notes, etc. Published in the Mānukachandriya Jaina Granthamālā No. 10, Crown pp. 16+58+396, Bombay 1938.

5. *Kaṇṇasāra* of Rāma Puṇyāda. A Prākṛit Poem in Classical Style. Text and Chrya critically edited for the first time, with Various Readings, Introduction, Translation, Notes, etc. Published by Hindi Granth Ratnakara Kāyālāya, Mirabag, Bombay 4, 1940, Crown pp. 50+211.

6. *Uśāra-udhāra*. A Prākṛit Kāvya (attributed to Rāma Puṇyāda), Text with Critical Introduction, Variant Readings and Select Glossary, Published in the Journal of the University of Bombay Vol. X, part 2, September 1941, Royal 8vo pp. 156-191.

7. *Tiloyopannatī* of Jadināsaha. An Ancient Prākṛit Text dealing with Jaina Cosmography, Doctrines, etc., Authentically edited for the first time (in collaboration with Prof. Haralal Jain) with Various Readings, etc. Part I, Published by Jaina Sanskrit Samakalā Samāha, Sholapur 1943, Double Crown pp. 8+58+532.

8. *Bṛhat Kāthakośa* of Harisera. A Theaurus of 157 Tales in Sanskrit connected with the Bhāgavata Āraḍhānī of Śrīrāya. The Sanskrit Text authentically edited for the first time, with Various Readings, with a Critical Introduction (covering 122 pages), Notes, Index of Proper Names, etc. Published in the Singh Jaina Series No. 17, Bharatiya Vidya Bhavana, Bombay 1943, Super Royal pp. 8+20+128+106.

9 *The Dhūrtākhyāna: A Critical Study* This is a critical essay on the Dhūrtākhyāna (of Haribhadra) which is a unique satire in Indian literature. Included in Āchārya Jnavijayaji's edition, Bhāratīya Vidyā Bhavana, Bombay 1944, Super Royal pp 1-54

10 *Candralohkā* of Rudradāsa. A Drama in Prākṛit. The Prākṛit Text and Sanskrit chāyā authentically edited with a critical Introduction, Notes etc. It is an important Sattaka resembling Kaupīnamāñjarī in various respects. The Introduction presents a study of Sattaka in the back-ground of Indian theory of dramas and also a critical survey of some half a dozen Sattakas, most of them brought to light for the first time. Printed in graceful types at the Ninayasaḡala Press, Bombay, Bhāratīya Vidyā Bhavana, Bombay 1945, Royal 8vo pp 8+66+96

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*Indian Historical Quarterly*. 'In a long Introduction the learned editor besides drawing attention to the critical apparatus and the method followed in the presentation of the text gives a comprehensive account of the narrative tale in old Indian literature with special reference to the literature of the Jains which can boast of a rich store of this material'. (C. CHAKRAVARTI)